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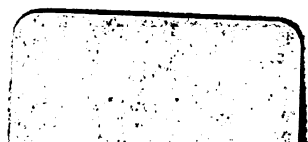
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1835
School letter

The ...
of ...
...

A

THEORETICAL AND PRACTICAL

GRAMMAR

OF THE

FRENCH TONGUE;

IN WHICH

THE PRESENT USAGE IS DISPLAYED,

AND ALL THE PRINCIPAL DIFFICULTIES EXPLAINED

AGREEABLY TO THE DECISIONS

OF THE FRENCH ACADEMY.

TO WHICH ARE ADDED

SOME SELECT FAMILIAR PHRASES

On the principal Difficulties and Niceties of the French Language.

BY M. DE LEVIZAC.

—●—

SECOND AMERICAN, FROM THE SIXTH FRENCH EDITION.

TO WHICH HAS BEEN ADDED

A TREATISE ON FRENCH VERSIFICATION.

—

THE WHOLE CAREFULLY REVISED AND CORRECTED

BY AUGUSTE C. HOUËL,

PROFESSOR OF LANGUAGES.

—

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1823.

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A GRAMMAR, written by an author so advantageously known as M. DE LEVIZAC, could not fail of being favourably received by the public; and many considerable editions, published in England, have had a rapid sale. All the principles contained in it are sanctioned by the authority of the French Academy and of the excellent Grammarians, who for a century past have laboured to give fixed rules to the French language. This advantage joined to another, which is that all the phrases given as examples, or exercises, are extracted from the Dictionary of the French Academy, or the works of the best authors, gives it a decided superiority over all the French Gram-

works hitherto published for the use of Englishmen. We have made no alteration in M. de Levizac's work as to the plan; we have only made a few corrections which appeared to us to be necessary. The treatise on French versification, formerly added to the first New-York edition, has been most carefully revised, as well as the text; and we trust that this new edition of so important an elementary work, will prove far superior to any ever published.

THE SOUNDS

OF THE

FRENCH TONGUE,

OR

A FRENCH SPELLING BOOK.

THE ALPHABET.

Roman Letters.		Italic Letters.	Old Pro.	New Pro.
A	a	<i>A</i>	<i>a</i>	<i>ah</i>
B	b	<i>B</i>	<i>b</i>	<i>bay</i>
C	c	<i>C</i>	<i>c</i>	<i>say</i>
D	d	<i>D</i>	<i>d</i>	<i>day</i>
E	e	<i>E</i>	<i>e</i>	<i>a</i>
F	f	<i>F</i>	<i>f</i>	<i>effe</i>
G	g	<i>G</i>	<i>g</i>	<i>jay*</i>
H	h	<i>H</i>	<i>h</i>	<i>ash</i>
I	i	<i>I</i>	<i>i</i>	<i>e</i>
J	j	<i>J</i>	<i>j</i>	<i>jee*</i>
K	k	<i>K</i>	<i>k</i>	<i>kah</i>
L	l	<i>L</i>	<i>l</i>	<i>elle</i>
M	m	<i>M</i>	<i>m</i>	<i>emme</i>
N	n	<i>N</i>	<i>n</i>	<i>enne</i>
O	o	<i>O</i>	<i>o</i>	<i>o</i>
P	p	<i>P</i>	<i>p</i>	<i>pay</i>
Q	q	<i>Q</i>	<i>q</i>	<i>kut</i>
R	r	<i>R</i>	<i>r</i>	<i>erre</i>
S	s	<i>S</i>	<i>s</i>	<i>esse</i>
T	t	<i>T</i>	<i>t</i>	<i>tay</i>
U	u	<i>U</i>	<i>u</i>	<i>ut</i>
V	v	<i>V</i>	<i>v</i>	<i>vay</i>
X	x	<i>X</i>	<i>x</i>	<i>eekse</i>
Y	y	<i>Y</i>	<i>y</i>	<i>e grec</i>
Z	z	<i>Z</i>	<i>z</i>	<i>zaid</i>

*The two consonants *g* and *j* are sounded in the Alphabet like *s* in *pleasure* or *s* in *azure*.

† See the second note, page 3.

‡ In the new pronunciation *e* after each consonant is sounded as in the English word *battery*.

GENERAL OBSERVATIONS.

The twenty-five letters of the Alphabet are divided into Vowels and Consonants. There are five vowels, *a, e, i, o, u*, besides *y*, which is sounded sometimes like one single *i*, and sometimes like *ii*. All the other letters are consonants.

A vowel is a simple sound, formed by one single emission of the voice; and consequently a vowel makes a full and perfect sound by itself.

A consonant is an articulation, or a peculiar pronunciation, which cannot be sounded without the collision of a vowel.

We distinctly hear in the French language other simple sounds than those represented by the above five signs of vowels, according as these are long or short, or marked with accents; which gives ten simple sounds represented by the five vowels. There are besides three other simple sounds represented by two vowels; and, lastly, four vowels called nasal, represented by a vowel and the consonants *m* or *n*. Those seventeen simple sounds will be found in the Table of the following page.

There are three accents in French: the acute (´), the grave (`), and the circumflex (^).

The first is only found over the vowel *e*; the second over *a, e, u*; and the third over the five vowels.

The three vowels, *e, i, u*, are also marked with a double dot, thus, *ë, î, û*, which signifies that they are pronounced distinct from the preceding vowel.

Besides the simple sounds, there are compound ones, in which two sounds are distinctly heard by a single emission of the voice: they are called *diphthongs*.

The sound of one or more letters, pronounced with a single emission of the voice, is called a *syllable*. One or more syllables form a *word*.

TABLE I.

The seventeen simple sounds of the French Tongue.

Sounds.	Examples.		Sounded as	
1. a short	ami	friend	a	in rat
2. â long	bas	stockings	a	all
3. e	tenir	to hold	e	battery
4. é	été	summer	a	paper
5. è	modèle	model	e	met
6. ê (1)	tête	head	e	there
7. i	imiter	to imitate	i	big
8. o short	école	school	o	pot
9. ô long	côte	rib	o	bone
10. u	vertu	virtue	(2)	
11. eu short	jeune	young	y	tub
12. eû long	jeûne	fast	(3)	
13. ou	boule	bowl	o	who
14. an	ange	angel	en	encore
15. in	butin	booty	en	entire
16. on	bonté	goodness	on	bond
17. un	brun	brown	un	bunch

(1) Besides these four e's, there is one entirely mute at the end, and sometimes in the middle of words, as in the above words, *modèle, tête, école, côte, &c.*

(2) U has no similar sound in English, and must be learned from the master. Nevertheless its pronunciation may be rendered very easy by this observation: pronounce first e as in English, and then, without the least change in the position of your organs, but simply closing the lips a little, you will articulate the sound u.

(3) This double vowel is pronounced by the same motion of the organs as the French u, only not closing so much the lips.

(4) The similar sounds given for the nasal vowels are not exactly alike, as the n is not sounded at all in French, but their pronunciation is effected by a simple aspiration through the nose, without the least motion of the tongue: therefore they must be heard from the master.

N.B.—The figures in the two following tables relate to the above seventeen simple sounds.

EXERCISES UPON THE FIRST TABLE.

Words of one Syllable, or Monosyllables.

Gras	<i>fat</i>	je	<i>I</i>
ma	<i>my</i>	me	<i>me</i>
ta	<i>thy</i>	te	<i>not</i>
sa	<i>his, her</i>	to	<i>thee</i>
la	<i>the, her, it</i>	ce	<i>this, that</i>
las	<i>tired</i>	se	<i>himself, &c.</i>
pas	<i>step</i>	lo	<i>the, him, it</i>
un plat	<i>a dish</i>	de	<i>of</i>
bac	<i>ferry-boat</i>	lé	<i>breadth</i>
sac	<i>sack, bag</i>	né	<i>born</i>
arc	<i>arch, bow</i>	mes	<i>my, pl.</i>
parc	<i>park</i>	tes	<i>thy, pl.</i>
bal	<i>ball</i>	ses	<i>his, her, pl.</i>
cap	<i>cape</i>	les	<i>the, them</i>
car	<i>for</i>	pré	<i>meadow</i>
par	<i>by, through</i>	près	<i>near</i>
part	<i>share</i>	prêt	<i>ready</i>
art	<i>art</i>	ver	<i>worm</i>
char	<i>chariot</i>	vers	<i>towards</i>
dard	<i>dart</i>	vert	<i>green</i>
lard	<i>bacon</i>	il perd	<i>he loses</i>
tard	<i>late</i>	il sert	<i>he serves</i>
quand	<i>when</i>	peur	<i>fear</i>
rang	<i>rank</i>	il meurt	<i>he dies</i>
blanc	<i>white</i>	pleurs	<i>tears</i>
sans	<i>without</i>	leur	<i>their</i>
dans	<i>in</i>	sel	<i>salt</i>
gland	<i>acorn</i>	tel	<i>such</i>
pan	<i>lappet</i>	quel	<i>which</i>
cran	<i>notch</i>	sec	<i>dry</i>
plant	<i>plantation</i>	bec	<i>beak</i>
plan	<i>plan</i>	chef	<i>chief</i>
flanc	<i>flank</i>	bref	<i>short</i>
grand	<i>great</i>	neuf	<i>new</i>
en	<i>in</i>	Est	<i>East</i>
il fend	<i>he splits</i>	vingt	<i>twenty</i>
gens	<i>people</i>	crin	<i>horse-hair</i>
lent	<i>slow</i>	lin	<i>flax</i>
il ment	<i>he lies</i>	brin	<i>sprig</i>
il pend	<i>he hangs</i>	pin	<i>pine</i>
il prend	<i>he takes</i>	vin	<i>wine</i>
il rend	<i>he returns</i>	fi	<i>fy</i>
il sent	<i>he smells, feels</i>	fiis	<i>son</i>
je vends	<i>I sell</i>	frit	<i>fried</i>

lis	<i>lily</i>	round	<i>round</i>
pris	<i>taken</i>	blond	<i>light (hair)</i>
prix	<i>price</i>	pont	<i>bridge</i>
ris	<i>laugh</i>	long	<i>long</i>
riz	<i>rice</i>	fond	<i>bottom</i>
ni	<i>neither, nor</i>	ils font	<i>they do</i>
nid	<i>nest</i>	jonc	<i>rush</i>
si	<i>if</i>	non	<i>no</i>
il fit	<i>he did</i>	gond	<i>hinge</i>
mis	<i>put</i>	nom	<i>name</i>
plis	<i>folds</i>	plomb	<i>lead</i>
fil	<i>thread</i>	na	<i>naked</i>
vil	<i>vile</i>	du	<i>of the, sing.</i>
vif	<i>lively</i>	il dut	<i>he owed</i>
sot	<i>fool</i>	bru	<i>daughter-in-law</i>
tôt	<i>soon</i>	brut	<i>rough</i>
clos	<i>shut up</i>	il but	<i>he drank</i>
nos	<i>our</i>	cru	<i>raw</i>
vos	<i>your</i>	il crut	<i>he believed</i>
gros	<i>big</i>	je fus	<i>I was</i>
trop	<i>too much</i>	jus	<i>juice</i>
trot	<i>trot</i>	lu	<i>read</i>
croc	<i>hook</i>	il lut	<i>he read</i>
or	<i>gold</i>	plus	<i>more</i>
bord	<i>edge</i>	tu	<i>thou</i>
fort	<i>very</i>	vu	<i>seen</i>
fort	<i>strong</i>	flux	<i>flux</i>
tort	<i>wrong</i>	glu	<i>bird-lime</i>
je sors	<i>I go out</i>	duc	<i>duke</i>
il sort	<i>he goes out</i>	suc	<i>juice</i>
port	<i>port</i>	sur	<i>upon</i>
il mord	<i>he bites</i>	mur	<i>wall</i>
vol	<i>theft</i>	nul	<i>no, none</i>
choc	<i>shock</i>	bout	<i>end</i>
roc	<i>rock</i>	joug	<i>yoke</i>
bloë	<i>block</i>	nous	<i>we, us</i>
troc	<i>exchange</i>	vous	<i>you</i>
dot	<i>dowry</i>	clou	<i>nail</i>
on	<i>one, people, they</i>	cou	<i>neck</i>
bon	<i>good</i>	coup	<i>blow, stroke</i>
ton	<i>thy</i>	trou	<i>hole</i>
son	<i>his, her</i>	mou	<i>soft</i>
ils sont	<i>they are</i>	tout	<i>all</i>
mon	<i>my</i>	pou	<i>louse</i>
don	<i>gift</i>	cour	<i>yard</i>
dont	<i>of which, &c.</i>	il pleut	<i>it rains</i>
donec	<i>therefore</i>	peu	<i>little, few</i>
front	<i>forehead</i>	il veut	<i>he is willing</i>

TABLE II.

Coalition of Letters representing several of the Seventeen simple sounds.

Simple sounds represented by examples.

1	a	ea	il gagea	he betted
		ai	aigu	sharp
4	é	eai	geai	jay
		ée	année	year
		œ	œsophage	œsophagus
		ai	aide	aid
		aie	baie	bay
5	è	ei	baleine	whale
		eo	je nageois	I did swim
		oi	foible	weak
		oie	monnaie	money
6	ê	ai	aîné	eldest
		oi	paraître	to appear
7	i	ie	folie	folly
8	o	au	aurora	dawn
		eo	flageolet	flageolet
		au	auteur	author
9	ô	eau	marteau	hammer
		eo	gole	goal
		eu	gageure	wager
10	u	eue	eue f.	had
		ue	laitue	lettuce
11	eu	œu	sœur	sister
12	ea	œu	nœud	knot
		eue	queue	tail
13	ou	oue	il joue	he plays
		aou	août	August
		am	jambe	leg
14	an	ean	affligant	afflicting
		em	membre	member
		en	entendre	to hear
		aim	essaim	swarm
		ain	crainte	fear
15	in	ein	peinture	picture
		im	impoli	unpolite
		ym	symbole	symbol
		yn	syntaxe	syntax
16	on	eon	pigeon	pigeon
		om	ombre	shade
17	un	eun	à jeun	fasting
		um	parfum	perfume

Words of Two Syllables.

A-bus	<i>abuse</i>	bou-din	<i>black pudding</i>
ac-cord	<i>agreement</i>	bou-quet	<i>nosegay</i>
a-chat	<i>purchase</i>	bour-geon	<i>bud</i>
ac-te	<i>act</i>	bour-reau	<i>hangman</i>
ac-teur	<i>actor</i>	bour-ru	<i>surlly</i>
ac-tif	<i>active</i>	brai-se	<i>burning coals</i>
à-ge	<i>age</i>	bras-seur	<i>brewer</i>
a-gent	<i>agent</i>	bra-ve	<i>brave, gallant</i>
ai-greur	<i>acidity</i>	bri-de	<i>bridle</i>
ai-le	<i>wing</i>	bri-gand	<i>robber</i>
ai-se	<i>glad</i>	bri-que	<i>brick</i>
à-me	<i>soul</i>	bros-se	<i>brush</i>
an-neau	<i>ring</i>	brus-que	<i>blunt</i>
ar-dent	<i>ardent</i>	bru-te	<i>brute</i>
ar-deur	<i>ardour</i>	buf-fet	<i>cupboard</i>
ar-gent	<i>money</i>	bu-reau	<i>office</i>
ar-me	<i>arm</i>	bus-te	<i>bust</i>
as-tre	<i>star</i>	ca-ble	<i>cable</i>
au-cun	<i>none</i>	ca-deau	<i>present</i>
a-veu	<i>confession</i>	ca-dran	<i>sun-dial</i>
a-vis	<i>advice</i>	ca dre	<i>frame</i>
au-ne	<i>ell</i>	ca-fé	<i>coffee</i>
au-tel	<i>altar</i>	ca-ge	<i>cage</i>
au-tre	<i>other</i>	ca-hot	<i>jolt</i>
ba-lai	<i>broom</i>	cais-se	<i>case</i>
bal-con	<i>balcony</i>	can-cre	<i>crab-fish</i>
ban-de	<i>band</i>	can-ne	<i>cane</i>
ban-que	<i>bank</i>	ca-non	<i>cannon</i>
bar-re	<i>bar</i>	cap-tif	<i>captive</i>
bar-que	<i>great boat</i>	car-pe	<i>carp</i>
ba-teau	<i>boat</i>	ca-ve	<i>cellar</i>
bâ-ton	<i>stick</i>	cau-se	<i>cause</i>
bau-det	<i>jack-ass</i>	cen-tre	<i>centre</i>
beau-té	<i>beauty</i>	cer-cle	<i>circle</i>
bè-gue	<i>stammerer</i>	cer-tes	<i>truly</i>
ber-ger	<i>shepherd</i>	ci-dre	<i>cider</i>
bé-te	<i>beast</i>	ci-ment	<i>cement</i>
beur-re	<i>butter</i>	ci-seau	<i>chisel</i>
bi-ble	<i>bible</i>	ci-té	<i>city</i>
bi-le	<i>bile</i>	clas-se	<i>class</i>
blâ-me	<i>blame</i>	clé-ment	<i>clement</i>
bon-heur	<i>happiness</i>	cler-gé	<i>clergy</i>
bon-té	<i>goodness</i>	cli-mat	<i>climate</i>
bor-ne	<i>boundary</i>	cloi-son	<i>partition</i>
bos-quet	<i>thicket</i>	co-hue	<i>crowd</i>

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1	a	ea	il gagea	he betted
		ai	aigu	sharp
4	é	eai	gai	jay
		ée	année	year
		œ	œsophage	œsophagus
		ai	aide	aid
		aie	baie	bay
5	è	ei	baleine	whale
		eoi	je nageois	I did swim
		oi	foible	weak
		oie	monnoie	money
6	ê	ai	ainé	eldest
		oi	paraître	to appear
7	i	ie	folie	folly
8	o	au	aurora	dawn
		eo	flageolet	flageolet
		au	auteur	author
9	ô	eau	marteau	hammer
		eo	geole	goal
		eu	gageure	wager
10	u	eue	eue f.	had
		ue	laitue	lettuce
11	eu	œu	sœur	sister
		œu	nœud	knot
12	eû	eue	queue	tail
		oue	il joue	he plays
13	ou	aou	août	August
		am	jambe	leg
14	an	ean	affligéant	afflicting
		em	membre	member
		en	entendre	to hear
		aim	essaim	swarm
		ain	crainte	fear
15	in	ein	peinture	picture
		im	impoli	impolite
		ym	symbole	symbol
		yn	syntaxe	syntax
16	on	eon	pigeon	pigeon
		om	ombre	shade
17	un	eun	à jeun	fasting
		um	parfum	perfume

Of the French Tongue.

iù-reur	<i>fury</i>	hor-reur	<i>horror</i>
gaie-té	<i>cheerfulness</i>	hò-te	<i>landlord</i>
gai-ne	<i>sheath</i>	hò-tel	<i>hotel</i>
gar-çon	<i>boy</i>	hu-main	<i>human</i>
gar-de	<i>guard</i>	im-pie	<i>impious</i>
gà-teau	<i>cake</i>	jam-bon	<i>ham</i>
gau-fre	<i>wafer</i>	jar-din	<i>garden</i>
ga-zon	<i>turf</i>	jar-gon	<i>gibberish</i>
gen-dre	<i>son-in-law</i>	jas-min	<i>jessamine</i>
gé-nie	<i>genius</i>	jour-nal	<i>newspaper</i>
gen-re	<i>gender</i>	ju-ge	<i>judge</i>
ges-te	<i>gesture</i>	jour-née	<i>day</i>
gi-bet	<i>gallows</i>	lai-deur	<i>ugliness</i>
gi-got	<i>leg of mutton</i>	lai-ne	<i>wool</i>
gla-ce	<i>ice</i>	lai-neux	<i>woolly</i>
gla-çon	<i>piece of ice</i>	lai-teux	<i>milky</i>
glo-be	<i>globe</i>	lam-pe	<i>lamp</i>
gom-me	<i>gum</i>	lan-cé	<i>spear</i>
gou-té	<i>luncheon</i>	la-quals	<i>foolman</i>
gout-te	<i>drop</i>	lar-cin	<i>theft</i>
grà-ce	<i>favour</i>	lar-geur	<i>breadth</i>
gra-de	<i>degree</i>	lar-me	<i>tear</i>
gran-deur	<i>greatness</i>	li-queur	<i>liquor</i>
gran-ge	<i>barn</i>	lis-te	<i>list</i>
grap-pe	<i>bunch of grapes</i>	lo-cal	<i>local</i>
gra-ve	<i>grave</i>	lo-gis	<i>dwelling</i>
gron-deur	<i>grumbler</i>	long-ueur	<i>length</i>
gros-seur	<i>bigness</i>	mal-tre	<i>master</i>
grou-pe	<i>group</i>	mâ-le	<i>male</i>
gru-au	<i>oatmeal</i>	mal-heur	<i>misfortune</i>
guè-re	<i>little</i>	mal-le	<i>mail, trunk</i>
guer-re	<i>war</i>	ma-raïs	<i>marsh</i>
gueu-le	<i>mouth of a beast</i>	mar-bre	<i>marble</i>
gui-de	<i>guide</i>	mar-chand	<i>tradesman</i>
thai-ne	<i>hatred</i>	ma-ri	<i>husband</i>
thal-le	<i>market-hall</i>	men-teur	<i>liar</i>
thar-pe	<i>harp</i>	mé-pris	<i>contempt</i>
thâ-te	<i>haste</i>	mè-re	<i>mother</i>
thau-teur	<i>height</i>	mieu-ble	<i>furniture</i>
tha-sard	<i>chance</i>	mi-ne	<i>look</i>
her-be	<i>herb</i>	mo-de	<i>fashion</i>
thê-tre	<i>beech</i>	mon-de	<i>world</i>
hom-me	<i>man</i>	mons-tre	<i>monster</i>
hon-neur	<i>honour</i>	mot-te	<i>clod</i>
thon-te	<i>shame</i>	mou-le	<i>mould</i>

† This mark placed before words beginning with *h* indicates that it is aspirated.

col-le	<i>paste</i>	dis-cours	<i>speech</i>
com-mun	<i>common</i>	dor-meur	<i>sleep</i>
com-pas	<i>compasses</i>	dou-ble	<i>double</i>
com-plot	<i>plot</i>	dou-cœur	<i>mildness</i>
com-te	<i>card</i>	dou-leur	<i>pain</i>
con-cert	<i>concert</i>	du-ché	<i>dukedom</i>
con-gé	<i>holiday</i>	é-crit	<i>writing</i>
con-te	<i>tale</i>	é-cu	<i>erown</i>
con-trat	<i>contract</i>	ef-fet	<i>effect</i>
co-pie	<i>copy</i>	en-clin	<i>inclined</i>
co-quin	<i>rogue</i>	en-fant	<i>child</i>
cor-de	<i>rope</i>	en-vie	<i>envy</i>
cor-deau	<i>line</i>	é-pi	<i>ear of corn</i>
cor-don	<i>string</i>	é-poux	<i>spouse</i>
cô-té	<i>side</i>	es-pion	<i>spy</i>
cou-ple	<i>couple</i>	es-poir	<i>hope</i>
cou-rant	<i>current</i>	es-sai	<i>trial</i>
cou-reur	<i>runner</i>	é-tain	<i>perster</i>
cous-sin	<i>cushion</i>	é-tat	<i>state</i>
cou-vent	<i>convent</i>	ex-cès	<i>excess</i>
cram-pé	<i>cramp</i>	fa-ble	<i>fable</i>
cra-paud	<i>toad</i>	fa-ce	<i>face</i>
cré-dit	<i>credit</i>	far-ce	<i>farce</i>
cré-me	<i>cream</i>	fa-tal	<i>fatal</i>
cri-me	<i>crime</i>	fa-veur	<i>favour</i>
cris-tal	<i>crystal</i>	fau-te	<i>fault</i>
crot-te	<i>dirt</i>	fer-me	<i>farm</i>
crot-té	<i>dirty</i>	fes-tin	<i>feast</i>
crou-té	<i>crust</i>	fê-te	<i>festival-day</i>
da-me	<i>lady</i>	fi-let	<i>net</i>
dan-ger	<i>danger</i>	fi-lou	<i>pickpocket</i>
dan-seur	<i>dancer</i>	fla-con	<i>decanter</i>
da-te	<i>date</i>	flam-beau	<i>flambeau</i>
dé-bat	<i>contest</i>	flat-teur	<i>flatterer</i>
dé-bit	<i>sale</i>	fleu-ve	<i>river</i>
de-bout	<i>upright</i>	flot-te	<i>fleet</i>
dé-lai	<i>delay</i>	flû-te	<i>flute</i>
dé-lit	<i>crime</i>	for-ce	<i>strength</i>
de-mi	<i>half</i>	fo-rêt	<i>forest</i>
dé-pit	<i>spile</i>	for-me	<i>form</i>
dé-pôt	<i>deposit</i>	fos-se	<i>pit</i>
dé-sert	<i>wilderness</i>	fou-dre	<i>thunderbolt</i>
dé-sir	<i>wish</i>	fou-le	<i>crowd</i>
des-sein	<i>intent</i>	four-mi	<i>ant</i>
des-sert	<i>desert</i>	frau-de	<i>fraud</i>
dét-te	<i>debt</i>	frè-re	<i>brother</i>
dé-vot	<i>godly</i>	fri-pon	<i>knave</i>
dî-ner	<i>dinner</i>	fro-ment	<i>wheat</i>

Of the French Tongue.

à-reur	<i>fury</i>	hor-reur	<i>horror</i>
gaie-té	<i>cheerfulness</i>	hò-te	<i>landlord</i>
gai-ne	<i>sheath</i>	hò-tel	<i>hotel</i>
gar-çon	<i>boy</i>	hu-main	<i>human</i>
gar-de	<i>guard</i>	im-pie	<i>impious</i>
gà-teau	<i>cake</i>	jam-bon	<i>ham</i>
gau-fre	<i>wafer</i>	jar-din	<i>garden</i>
ga-zon	<i>turf</i>	jar-gon	<i>gibberish</i>
gen-dre	<i>son-in-law</i>	jas-min	<i>jessamine</i>
gé-nie	<i>genius</i>	jour-nal	<i>newspaper</i>
gen-re	<i>gender</i>	ju-ge	<i>judge</i>
ges-te	<i>gesture</i>	jour-née	<i>day</i>
gi-bet	<i>gallows</i>	lai-deur	<i>ugliness</i>
gi-got	<i>leg of mutton</i>	lai-ne	<i>wool</i>
gla-ce	<i>ice</i>	lai-neux	<i>woolly</i>
gla-çon	<i>piece of ice</i>	lai-teux	<i>milky</i>
glo-be	<i>globe</i>	lam-pe	<i>lamp</i>
gom-me	<i>gum</i>	lan-ce	<i>spear</i>
gou-té	<i>luncheon</i>	la-quais	<i>footman</i>
gout-te	<i>drop</i>	lar-cin	<i>theft</i>
grà-ce	<i>favour</i>	lar-geur	<i>breadth</i>
gra-de	<i>degree</i>	lar-me	<i>tear</i>
gran-deur	<i>greatness</i>	li-queur	<i>liquor</i>
gran-ge	<i>barn</i>	lis-te	<i>list</i>
grap-pe	<i>bunch of grapes</i>	lo-cal	<i>local</i>
gra-ve	<i>grave</i>	lo-gis	<i>dwelling</i>
gron-deur	<i>grumbler</i>	lon-gueur	<i>length</i>
gros-seur	<i>bigness</i>	mal-tre	<i>master</i>
grou-pe	<i>group</i>	mâ-le	<i>male</i>
gru-au	<i>oatmeal</i>	mal-heur	<i>misfortune</i>
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thal-le	<i>market-hall</i>	men-teur	<i>liar</i>
thar-pe	<i>harp</i>	mé-pris	<i>contempt</i>
thâ-te	<i>haste</i>	mè-re	<i>mother</i>
thau-teur	<i>height</i>	meu-ble	<i>furniture</i>
thâ-sard	<i>chance</i>	mi-ne	<i>look</i>
her-be	<i>herb</i>	mo-de	<i>fashion</i>
thê-tre	<i>beech</i>	mon-de	<i>world</i>
hom-me	<i>man</i>	mons-tre	<i>monster</i>
hon-neur	<i>honour</i>	mot-te	<i>clod</i>
thon-te	<i>shame</i>	mou-le	<i>mould</i>

‡ This mark placed before words beginning with *h* indicates that it is aspirated.

mou-lin
 mous-se
 na-tif
 ni-gaud
 nom-bre
 nou-veau
 o-deur
 ou-vre
 of-fire
 ou-ce
 on-guent
 or-dre
 or-ge
 or-me
 ou-bli
 our-let
 pa-ge
 pai-re
 pa-quet
 par-don
 pa-rent
 par-fait
 par-raisin
 pâ-te
 pâ-té
 pat-te
 pa-vé
 pé-che
 pé-ché
 pé-cheur
 pé-cheur
 pé-dant
 pei-ne
 pein-tre
 pé-re
 per-le
 pes-te
 peu-ple
 peu-reux
 pin-te
 pla-ce
 plai-sant
 plai-sir
 plan-te
 plu-me
 po-li
 por-te
 por-trait

mill
 moss
 native
 silly fellow
 number
 new
 smell
 work
 offer
 ounce
 ointment
 order
 barley
 elm-tree
 oblivion
 hem
 page
 pair
 bundle
 pardon
 relation
 perfect
 godfather
 dough
 pie
 paw
 pavement
 fishing
 inn
 fisherman
 sinner
 pedant
 trouble
 painter
 father
 pearl
 plague
 people
 fearful
 pint
 place
 jester
 pleasure
 plant
 feather
 polite
 door
 picture

pos-te
 po-tau
 pour-pre
 pré-sent
 prin-ce
 pri-son
 pro-jet
 pru-neau
 pu-ce
 ra-ce
 ra-gout
 rai-son
 ré-el
 re-fus
 re-gard
 rè-gle
 rè-gne
 re-gret
 rei-ne
 ren-te
 re-pas
 re-pos
 res-sort
 res-te
 re-tard
 rê-ve
 ri-re
 ri-val
 ro-se
 rou-te
 ru-de
 ru-se
 sa-bre
 sal-le
 sa-lut
 sa-pin
 sa-tin
 sau-ce
 sau-mon
 sau-teur
 sa-vo-n
 sé-jour
 ser-ment
 ser-mon
 ser-pent
 si-gnal
 si-gne
 sol-dat

pest
 pot
 purple
 present
 prince
 prison
 scheme
 prune
 flea
 race
 ragout
 reason
 real
 refusal
 look
 rule
 reign
 regret
 queen
 annuity
 meal
 rest
 spring
 rest
 delay
 dream
 laughing
 rival
 rose
 road
 rough
 trick
 sabre
 parlour
 salute
 deal
 satin
 sauce
 salmon
 tumbler
 soap
 residence
 oath
 sermon
 snake
 signal
 sign
 soldier

som-bre	dark	tom-beau	grave
som-me	sum	to-me	volume
son-ge	dream	ton-neau	turn
sou-fie	breath	tou-pie	top
sou-hait	wish	tour-ment	torment
sou-pe	soup	tour-neur	turner
sou-per	supper	tra-cas	bustle
son-pir	sigh	tra-ce	footstep
sour-ce	spring	tra-fic	trade
sou-ris	smile	traî-neau	sledge
splen-deur	splendour	tra-pe	trapdoor
su-cré	sugar	trô-ne	throne
su-jet	subject	trou-pe	troop
sus-pect	suspicious	trou-peau	flock
ta-bleau	picture	ty-ran	tyrant
ta-che	spot	veu-ve	widow
tâ-che	task	vi-de	empty
tam-bour	drum	vi-gne	vine
tan-te	aunt	vil-le	town
tar-te	tart	vi-te	fast
tas-se	cup	vi-tre	pane of glass
tem-ple	temple	vo-let	shutter
ten-te	tent	zè-le	zeal
tom-be	tomb	zé-lé	zealous

OBSERVATIONS

Upon the two first Tables.

Am, an, do not take the nasal sound when *m* or *n* are doubled, as in *constamment, année*. *Am* is not nasal at the end of some foreign names, as *Abraham, Roboam*; except *Adam*, which has the nasal sound.

Em and *en* are articulated, as in *to hem, men*:

1st. In the words taken from foreign languages; as *Jérusalem, item, hymen*, &c. and also in *décemvirat, décemvirs, empenné*, (the first syllable is nasal) *étrenner, ennemi, moyennant*, and *pennage*.

2dly. In the verbs *venir*, and *tenir*, and their compounds, *que je vienne, qu'il tienne*.

3dly. In words ending in *ène* or *enne*; as *arène, qu'il prenne*.

En takes the sound of the nasal vowels *im*, *in*, &c. in *examen*, in adjectives ending in *éen*, as *européen*, *galiléen*, and in some proper names, as *Mentor*, *Reuben*, *Benjamin*.

Em and *en* are sounded like *a* short in *femme*, *hennir*, *solennel*, and their derivatives, and in adverbs in *emment*; as *différemment*.

Aen is sounded like *an* in *Caen*, a town of Normandy.

Aon has the same sound in *Laon*, a town in France, *faon*, fawn, and *paon*, peacock.

N in *en* preposition, and in *en* pronoun placed before the verb, is always sounded when the following word begins with a vowel, or *h* mute; as *en Italie*, *je n'en ai point*. It is the same with the adverbs *bien* and *rien*; as *il est bien élevé*, *il n'a rien oublié*.

Im and *in* are sounded without a nasal sound.

1st. In proper names taken from foreign languages; as *Selim*, *Ephraïm*. However, the nasal sound is preserved in *Benjamin*, *Joachim*, and practice alone can here direct.

2dly. In the middle of words where *m* or *n* is followed by a vowel or *h* mute; as *inanimé*, *inhumain*.

3dly. Whenever *m* and *n* are doubled; as *immoler*, *innocent*, and then only one *m* or *n* is sounded.

The nasal sound is not preserved in the pronoun *on* placed before a verb, and in the adjectives placed before substantives, beginning with a vowel or *h* mute; as, *on arrive*, *mon ami*, *bon homme*.

Aon is sounded like *on* in *taon*, ox-fly, which must not be confounded with *thon*, tunny, a sort of fish.

Un preserves the sound of *u* short, when *n* is followed by *e* mute, or connected with the following vowel; as *une*, *unième*, *un homme*, *un esprit*, *aucun ami*.

Um is pronounced as *om*, without nasal sound, in some words derived from the Latin; as *centumvirs*, *géranium*, *laudanum*.

TABLE III.

THE DIPHTHONGS.

Simple sounds represented by examples.

7	i	}	ia	fiacre	<i>hackney-coach</i>
1 or 2	a			galimatias	<i>nonsense</i>
7	i	}	iai	je défiai	<i>I challenged</i>
4	é			ié	amitié	friendship
		}	ie	vous riez	<i>you laugh</i>
				iais	biais	stope
7	i	}	iè	bière	<i>beer</i>
8	è			ie	ciel	heaven
		}	ioi	je purifiois	<i>I purified</i>
7	i			iau	miauler	to mew
8 or 9	e	}	io	violon	<i>violin</i>
				iu	relique	binding
7	i	}	ieu	relieur	<i>bookbinder</i>
11 or 12	eu			mieux		better
7	i	}	iou	chiourme	<i>galley's crew</i>
13	ou				
7	i	}	ian	viande	<i>meat</i>
14	an			ien	audience	audience
7	i	}	ien	chrétien	<i>christian</i>
15	in				
7	i	}	ion	passion	<i>passion</i>
16	an				
8	o	}	oi	bois	<i>wood</i>
2	a			ot	botte	box
		}	oie	foie	<i>liver</i>
				oe	moelle	marrow
8	o	}	oi	voisin	<i>neighbour</i>
6	e			eoi	nageoire	fin
9	o	}	oin	besoin	<i>want</i>
15	in				
10	u	}	ua	nuage	<i>cloud</i>
1	a				
		}	uai	je remuai	<i>I moved</i>
10	u			ue	éternuer	to sneeze
4	é	}	ué	denué	<i>stript</i>
				uée	nue	cloud

TABLE III. continued.

Simple Sounds represented by examples.

10	u	} ue	menuet	<i>minuet</i>
5	è	} uoi	il suoit	<i>he perspired</i>
10	u	} ui	buisson	<i>bush</i>
7	i	} uie	parapluie	<i>umbrella</i>
10	u	} uo	impétuosité	<i>impetuosity</i>
8	o			
10	u	} ueu	lueur	<i>glimmering</i>
11	eu			
10	u	} ueu	majestueux	<i>majestical</i>
12	eu			
10	u	} uan	nuance	<i>shade</i>
14	an	} uen	influence	<i>influence</i>
10	u	} uin	Juin	<i>June</i>
15	in			
10	u	} uon	nous tuons	<i>we kill</i>
16	on			
13	ou	} oua	rouage	<i>wheel-work</i>
1	a			
13	ou	} oue	dénouer	<i>to untie</i>
4	é	} oué	déjoué	<i>frustrated</i>
		} ouée	filie enjouée	<i>cheerful girl</i>
		} ouai	je jouai	<i>I played</i>
13	ou	} oue	fouetter	<i>to whip</i>
5	è	} ouoi	je dénouois	<i>I untied</i>
13	ou	} oui	camboui	<i>coom</i>
7	i	} ouie	l'ouie	<i>hearing</i>
13	ou	} oueu	boueur	<i>dustman</i>
11	eu			
13	ou	} oueu	noueux	<i>knotty</i>
12	eu			
13	ou	} ouan	louange	<i>praise</i>
14	an	} ouen	Rouen	<i>city of Normandy</i>
13	ou	} ouin	babouin	<i>baboon</i>
15	in			
13	ou	} ouon	nous jouons	<i>we play.</i>
16	on			

WORDS OF THREE SYLLABLES.

a-bi-mé	<i>abyss</i>	bor-du-re	<i>edging</i>
a-bré-gé	<i>abridgement</i>	bou-lan-ger	<i>baker</i>
a-bri-cot	<i>apricot</i>	bou-ta-de	<i>whim</i>
ab-so-lu	<i>absolute</i>	bou-ti-que	<i>shop</i>
ab-sur-de	<i>absurd</i>	bras-se-rie	<i>brewhouse</i>
à-cré-té	<i>acrimony</i>	bra-vou-re	<i>valour</i>
ac-tri-cé	<i>actress</i>	breu-va-ge	<i>drink</i>
af-fa-ire	<i>business</i>	bro-de-rie	<i>embroidery</i>
a-gré-ment	<i>consent</i>	brou-et-te	<i>wheelbarrow</i>
ai-sé-ment	<i>easily</i>	brû-lu-re	<i>burning</i>
am-pou-le	<i>blister</i>	brus-que-ment	<i>bluntly</i>
an-gois-se	<i>anguish</i>	ca-ba-ne	<i>cottage</i>
ap-pé-tit	<i>appetite</i>	ca-ba-ret	<i>public house</i>
à-pre-té	<i>asperity</i>	ca-de-nas	<i>padlock</i>
a-rai-gnée	<i>spider</i>	cam-pa-gnard	<i>countryman</i>
ar-dem-ment	<i>ardently</i>	cam-pa-gne	<i>country</i>
ar-doi-se	<i>slate</i>	can-ti-que	<i>spiritual song</i>
ar-moi-re	<i>cabinet</i>	ca-po-te	<i>riding-hood</i>
ar-tis-te	<i>artist</i>	ca-rê-me	<i>lent</i>
as-si-du	<i>assiduous</i>	car-ros-se	<i>coach</i>
a-tro-cé	<i>atrocious</i>	ca-vi-té	<i>cavity</i>
au-ber-ge	<i>inn</i>	cein-tu-re	<i>girdle</i>
au-da-cé	<i>audacity</i>	cein-tu-ron	<i>waistbelt</i>
au-mô-ne	<i>alms</i>	cé-lè-bre	<i>celebrated</i>
a-vo-cat	<i>advocate</i>	cé-les-te	<i>celestial</i>
a-voi-ne	<i>oats</i>	ce-pen-dant	<i>however</i>
aus-tè-re	<i>austere</i>	cer-vel-le	<i>brain</i>
au-tre-fois	<i>formerly</i>	cham-pé-tre	<i>rural</i>
au-tre-ment	<i>otherwise</i>	cham-pi-gnon	<i>mushroom</i>
ba-bio-le	<i>bauble</i>	chan-ge-ment	<i>change</i>
ban-niè-re	<i>banner</i>	cha-noi-ne	<i>canon</i>
bar-riè-re	<i>gate</i>	cha-pe-lain	<i>chaplain</i>
bar-ri-que	<i>hog'shead</i>	cha-pe-lier	<i>halter</i>
bas-ses-se	<i>baseness</i>	cha-pel-le	<i>chapel</i>
bâ-ti-ment	<i>building</i>	cha-pi-tre	<i>chapter</i>
bê-le-ment	<i>bleating</i>	cha-ri-té	<i>charity</i>
ber-gè-re	<i>shepherdess</i>	char-la-tan	<i>quack</i>
bê-ti-sé	<i>stupidity</i>	char-ret-te	<i>cart</i>
bien-fai-teur	<i>benefactor</i>	chas-te-té	<i>chastity</i>
bien-fai-sant	<i>obliging</i>	châ-ti-ment	<i>chastisement</i>
bien-sé-ant	<i>becoming</i>	chau-de-ment	<i>warmly</i>
bien-ve-nu	<i>welcome</i>	chau-diè-re	<i>copper</i>
blan-châ-tre	<i>whitish</i>	chau-dron-nier	<i>brasier</i>
bles-su-re	<i>wound</i>	chau-fa-ge	<i>fuel</i>
boi-se-rie	<i>wainscoat</i>	chaus-su-re	<i>shoes, stockings</i>
bou-ne-ment	<i>ingeniously</i>	che-va-lier	<i>knight</i>

cho-pi-ne	half pint	cui-ras-se	cuirass
ci-vi-ère	hand-barrows	cui-si-ne	kitchen
clas-si-que	classic	cul-bu-te	tumble
cla-ve-cin	harpsichord	cu-re-dent	tooth-picker
clé-men-ce	clemeney	dé-ci-sif	decisive
clo-a-que	sewer	dé-com-bres	rubbish
clo-chet-te	hand-bell	dé-fai-te	defeat
co-lè-re	anger	dé-fen-seur	defender
co-li-que	cholic	dé-goû-tant	disgusting
col-lé-ge	college	dé-jeû-nar	breakfast
col-li-ne	hill	de-man-de	demand
co-lon-ne	column	dé-men-ti	the lie
co-lo-ris	colouring	de-meu-re	abode
co-mé-die	comedy	den-tel-le	lace
co-mé-dien	comedian	den-tis-te	dentist
co-mi-que	comical	dé-pen-se	expense
com-man-dant	commander	dé-ses-poir	despair
com-mer-cant	merchant	dés-hon-neur	dishonour
com-mè-re	gossip	des-po-te	despot
com-pa-gne	female [nion	dé-vi-doïr	reel
com-pa-gnie	company compa-	dis-ci-ple	pupil
com-pa-gnon	companion	di-set-te	scarcity
côm-po-te	stewed fruit	dis-grâ-ce	disgrace
cœn-eor-de	eoneord	do-ru-re	gilding
con-dui-te	behaviour	dou-ble-ment	doubly
con-qué-rant	conqueror	dou-ce-ment	gently
con-qué-te	conquest	dro-guis-te	druggist
cons-tam-ment	constantly	droi-tu-re	uprightness
con-ti-gu	contiguous	du-re-té	hardness
con-trai-re	contrary	é-cha-faud	scaffold
con-vi-ve	guest	é-char-pe	scarf
cor-don-nier	shoemaker	é-chel-le	ladder
co-ri-ase	tough	é-che-lon	ladder-steps
cor-ni-chon	girkín	é-che-veau	skain
co-ton-nier	cotton-tree	é-cla-tant	bright
cou-chet-te	couch	é-clip-se	eclipse
cou-ra-geux	courageous	é-cor-ce	bark
cou-ron-ne	crown	é-cu-me	froth
cour-ti-san	courtier	é-cu-rie	stable
cou-te-las	hanger	ef-fi-gie	effigy
cou-te-li-er	culler	ef-fron-té	impudent
cou-tu-me	custom	é-lé-gant	elegant
cou-tu-re	seam	é-lé-ment	element
cra-moi-si	crimson	é-lè-ve	pupil
cré-du-le	credulous	é-li-te	choice
cri-mi-nel	criminal	é-mi-nent	eminent
cri-ti-que	critic	em-pe-reur	emperor
cru-au-té	cruelty	em-plâ-tre	plaster

em-ple-te	bargain	fa-ça-de	front
en-clu-me	anvil	fa-cul-té	faculty
é-ner-gie	energy	fa-ten-ce	delft-ware
en-fan-tin	childish	fa-mi-ne	famine
en-flu-re	swelling	fan-tai-sie	fancy
en-ga-geant	engaging	fan-tô-me	phantom
en-ne-mi	enemy	fa-ri-ne	flour
é-nor-me	enormous	fa-ri-neux	mealy
en-sei-gne	sign	fa-rou-che	ferce
en-sem-ble	together	fa-ti-gant	fatiguing
en-sui-te	afterward	fa-vo-ri	favourite
en-tre-vue	interview	faus-se-ment	falsely
en-vi-ron	about	faus-se-té	falsity
é-pa-gneul	spaniel	fer-me-ment	firmlly
é-pais-seur	thickness	fê-ro-ce	ferocious
é-pe-roa	spur	fer-ron-nier	ironmonger
é-pi-ce	spice	fi-la-gè	spinning
é-pi-cier	grocer	fi-las-se	flax
é-pi-neux	thorny	fi-ne-ment	slily
é-pon-ge	sponge	fi-nes-se	cunning
é-pou-se	wife	flat-te-rie	flattery
é-qui-té	equity	fleu-ris-te	florist
es-ca-beau	stool	foi-ble-ment	weakly
es-ca-lier	stair-case	foi-bles-se	weakness
es-car-pin	pump	fo-là-tre	playful
es-cla-ve	slave	fol-le-ment	foolishly
es-pa-ce	space	for-ge-ron	smith
es-pè-ce	kind	for-te-ment	strongly
es-piè-gle	wag	fou-droy-ant	thundering
es-quis-se	sketch	fou-lu-re	bruise
es-tam-pe	print	four-be-rie	cheating trick
es-ti-me	esteem	four-bis-seur	sword-cutter
es-tra-gon	stragon	four-ru-re	fur
é-ta-ble	stable	frac-tu-re	fracture
é-ta-ge	floor	fra-gi-le	brittle
é-tei-gnoir	extinguisher	frai-che-ment	freshly
é-ten-due	extent	fram-boi-se	raspberry
é-tof-fe	stuff	fra-ter-nel	brotherly
é-tour-di	thoughtless	fri-su-re	curling
é-tu-de	study	fri-tu-re	frying
é-vê-ché	bishoprick	fri-vo-le	frivolous
é-veil-lé	awake	frois-su-re	bruising
é-vê-que	bishop	fro-ma-ge	cheese
ex-cep-té	except	fron-tiè-re	frontier
ex-cès-sif	immoderate	ga-le-tas	garret
ex-em-ple	example	gé-mis-sant	groaning
ex-trê-me	extreme	gé-né-ral	general
fa-bu-leux	fabulous	gi-rô-fle	cloves

go-be-let	tumbler, goblet	in-ven-teur	inventor
gou-lu-ment	greedily	i-voi-re	ivory
gou-tiè-re	gutter	i-vres-se	intoxication
gou-ver-neur	governor	i-vro-gne	drunkard
gra-ve-ment	gravely	ja-lou-sie	jealousy
gre-na-de	pomegranate	ja-quet-te	jacket
gri-ma-ce	faces	jar-di-nier	gardner
gué-ri-son	healing	jo-li-ment	prettily
gui-mau-ve	marsh-mallow	jour-na-lier	labourer
gui-ta-re	guitar	ju-ge-ment	judgment
ha-bi-tant	inhabitant	jus-te-ment	justly
ha-lei-ne	breath	là-che-té	cowardice
tha-di-ment	boldly	lai-ta-ge	milk-meats
tha-ri-cot	French bean	lai-tiè-re	milk-woman
har-mo-nie	harmony	lan-ga-ge	language
hé-bé-té	stupid	lan-gou-reux	langushing
ber-ba-ge	grazing field	lan-ter-ne	lantern
his-toi-re	history	lar-ge-ment	copiously
hô-pi-tal	hospital	lar-ges-se	liberality
hor-lo-ge	clock	lec-tu-re	reading
hor-lo-ger	clock-maker	len-de-main	next day
hor-ri-ble	horrid	len-til-le	lentil
hò-tes-se	landlady	li-ber-té	freedom
hum-ble-ment	humbly	li-brai-re	bookseller
î-de-le	idol	li-cen-ce	licentiousness
î-gno-rant	ignorant	li-ma-çon	snail
il-lus-tra	illustrious	lin-gè-re	seamstress
im-men-se	immense	li-qui-de	liquid
im-mor-tel	immortal	li-si-ble	legible
im-pos-teur	imposter	li-tiè-re	litter
im-pré-vu	unforeseen	lo-ge-ment	lodging
im-pri-mé	printed	lu-ne-tier	spectacle-maker
im-pro-pre	improper	ma-ga-sin	warehouse
im-pu-ni	unpunished	ma-gis-trat	magistrate
in-cen-die	conflagration	ma-jes-té	majesty
in-cer-tain	uncertain	mai-tres-se	mistress
in-con-nu	unknown	mal-a-droit	awkward
in-dig-ent	needy	ma-niè-re	manner
in-dis-cret	indiscreet	ma-nœu-vre	tackling of a ship
in-do-lent	careless	man-que-ment	fault
i-nep-te	simple	ma-ri-ne	navy
in-fi-ni	infinite	mar-mi-te	a kettle
in-gé-nu	ingenuous	mar-mi-ton	scullion
in-hu-main	inhuman	mar-ro-quin	morocco
in-ju-re	injury	mas-cu-lin	masculine
in-sec-te	insect	ma-te-lot	seaman
in-so-lent	saucy	ma-ter-nel	maternal
in-struc-tif	instructive	ma-tiè-re	matter
in-sul-te	insult	ma-ti-neux	early riser

mé-con- <i>te</i> nt	<i>discontented</i>	o-pé-ra	<i>opera</i>
mé-di-sant	<i>slanderer</i>	op-pro-bre	<i>disgrace</i>
mé-lan-ge	<i>mixture</i>	o-pu-lent	<i>wealthy</i>
mé-moi-re	<i>memory</i>	o-ra-geux	<i>stormy</i>
me-na-ce	<i>threat</i>	o-ran-ger	<i>orange-tree</i>
mé-na-ge	<i>household</i>	o-ra-teur	<i>orator</i>
mé-na-ger	<i>saving</i>	or-du-re	<i>filth</i>
men-son-ge	<i>lie</i>	or-fè-vre	<i>goldsmith</i>
mé-pri-sant	<i>despising</i>	or-ne-ment	<i>ornament</i>
mé-pri-re	<i>mistake</i>	or-niè-re	<i>rut</i>
me-su-re	<i>measure</i>	or-phe-lin	<i>orphan</i>
mé-tho-de	<i>method</i>	ou-vra-ge	<i>work</i>
meur-trier	<i>murderer</i>	pa-moi-son	<i>fainting-fit</i>
mi-grai-ne	<i>headach</i>	pa-na-che	<i>bunch of feathers</i>
mi-nis-tre	<i>minister</i>	pan-ta-lon	<i>pantaloon</i>
mi-sè-re	<i>distress</i>	pan-tou-flé	<i>slipper</i>
mo-dé-ré	<i>moderate</i>	pa-pe-tier	<i>stationer</i>
mo-des-tié	<i>modesty</i>	pa-que-bot	<i>packet-boat</i>
mo-nar-que	<i>monarch</i>	pa-ra-vent	<i>folding screen</i>
mon-ta-guard	<i>highlander</i>	pa-ren-te	<i>kinswoman</i>
mon-ta-gneux	<i>mountainous</i>	pa-res-ee	<i>idleness</i>
mo-que-rie	<i>mockery</i>	par-fu-meur	<i>perfumer</i>
mo-ra-le	<i>morals</i>	par-le-ment	<i>parliament</i>
mor-sa-re	<i>bite</i>	pa-rois-se	<i>parish</i>
mou-che-ren	<i>gnat</i>	pa-ro-le	<i>word</i>
mou-chu-re	<i>snuffing</i>	par-ter-re	<i>pit</i>
mou-tar-de	<i>mustard</i>	pas-sa-ble	<i>tolerable</i>
mou-tar-dier	<i>mustard-pot</i>	pas-sa-ger	<i>passenger</i>
mur-mu-re	<i>murmur</i>	pa-ta-te	<i>potato</i>
mus-ca-de	<i>nutmeg</i>	pa-ter-nel	<i>paternal</i>
mu-set-te	<i>bagpipe</i>	pau-vre-té	<i>poverty</i>
na-tu-rel	<i>natural</i>	pe-lo-ton	<i>clew of thread</i>
nan-fra-ge	<i>shipwreck</i>	pen-du-le	<i>clock</i>
né-an-moins	<i>nevertheless</i>	pé-né-trant	<i>penetrating</i>
né-gli-gent	<i>negligent</i>	pé-ni-ble	<i>painful</i>
né-gres-se	<i>black woman</i>	pe-san-teur	<i>weight</i>
no-ble-ment	<i>nobly</i>	pis-to-let	<i>pistol</i>
no-bles-se	<i>nobility</i>	plei-ne-ment	<i>fully</i>
noi-râ-tre	<i>blackish</i>	pois-sar-de	<i>fishwoman</i>
nom-mé-ment	<i>namely</i>	poi-tri-ne	<i>breast</i>
non-cha-lant	<i>supine</i>	po-li-ment	<i>politely</i>
nou-vel-le	<i>news</i>	po-lis-son	<i>slovenly boy</i>
nul-le-ment	<i>by no means</i>	pom-ma-de	<i>pomatum</i>
nu-mé-ro	<i>number</i>	pon-ti-fe	<i>pontiff</i>
o-bli-geant	<i>obliging</i>	por-tiè-re	<i>coach door</i>
of-fen-se	<i>offence</i>	po-sé-ment	<i>softly</i>
of-fran-de	<i>offering</i>	po-si-tif	<i>positive</i>
em-bra-ge	<i>shade</i>	pos-tu-re	<i>posture</i>

po-ta-ge	porridge	rè-va-rie	meditation
po-ta-ger	kitchen-garden	ré-vol-te	revolt
po-te-rie	earthenware	ri-che-ment	richly
pous-siè-re	dust	ri-si-ble	laughable
pra-ti-que	practice	ri-va-ge	shore
pré-cep-te	precept	ro-ma-rin	rosemary
pré-cep-teur	tutor	rou-geà-tre	reddish
pré-co-ce	precocious	rou-ti-ne	rote
pré-fa-ce	preface	ru-de-ment	roughly
pré-sen-ce	presence	ru-di-ment	rudiment
pré-tex-te	pretence	ru-des-se	rudeness
prin-cès-se	princess	rus-ti-que	rural
prin-ci-pe	principle	sa-cre-ment	sacrament
pro-bi-té	honesty	sa-ge-ment	wisely
pro-fes-sœur	professor	sa-ges-se	wisdom
pro-mes-se	promise	sai-ne-ment	soundly
pro-pre-mant	cleanly	sain-te-té	holiness
pro-pre-té	cleanliness	sa-la-de	salad
pro-tec-teur	protector	sa-vam-ment	learnedly
pro-ver-be	proverb	sa-ve-tier	cobbler
pro-dem-ment	prudently	scan-da-le	scandal
pu-nel-le	eyeball	scan-da-leux	scandalous
pu-é-nil	childish	scé-lé-rat	villain
puls-sam-ment	powerfully	scru-pu-leux	scrupulous
puis-san-ce	power	sé-an-ce	sitting
pu-nai-ae	bug	se-mel-le	sole
pu-re-té	purity	se-men-ce	seed
que-rel-le	quarrel	sen-sé-ment	rationality
quit-tan-ce	receipt	sé-pa-ré	separated
ra-ci-ne	root	sé-pul-cro	sepulchre
ra-do-teur	dotard	ser-ru-re	lock
ra-mo-neur	chimney-sweeper	ser-ru-rier	locksmith
ra-pi-de	rapid	ser-van-te	servant maid
ra-piè-re	rapier	ser-vi-teur	servant
ra-re-ment	seldom	sé-vè-re	severe
ra-re-té	rarity	sif-fle-ment	whistling
ra-tiè-re	rat-trap	sim-ple-ment	plainly
re-bel-le	rebel	so-bre-ment	soberly
re-cet-ta	receipt	so-bri-quet	nick-namé
ré-col-te	crop	so-len-nel	solemn
ré-glis-se	liquorice	so-li-de	solid
re-mar-que	remark	sol-va-ble	solvable
re-mè-de	remedy	son-ne-rie	ringing
re-quê-te	request, petition	son-net-te	little bell
ré-ser-vé	reserved	so-no-re	sonorous
ré-so-lu	determined	sou-cou-pe	saucer
res-sour-ce	resource	souf-fran-co	suffering
re-trai-te	retirement	soup-çon-neux	suspicious

sou-ve-rain	sovereign	tou-te-fois	nevertheless
spec-ta-cle	sight	tra-duc-teur	translator
splen-di-de	splendid	trai-ta-ble	tractable
stu-pé-fait	amazed	tra-ver-sin	boldster
suc-cès-seur	successor	tri-che-rie	cheat
suf-fi-sant	sufficient	tri-om-phe	triumph
su-per-be	magnificent	tris-te-ment	sadly
su-per-fin	superfine	tris-tes-se	sorrow
sup-pli-co	torment	trom-pet te	trumpet
su-prê-me	supreme	tu-mul-te	tumult
sû-re-ment	surely	u-ni-que	only
sû-re-té	safely	u-sa-ge	use
symp-tô-me	sympiom	va-can-ces	holidays
sys-tê-me	system	va-car-me	uproar
ta-bou-ret	stool	vai-ne-ment	in vain
ta-niè-re	den	va-ni-té	vanity
tau-piè-re	mole-trap	ver-dâ-tre	greenish
tein-tu-re	dying	ver-get-te	brush
tem-pé-rant	abstemious	ver-mi-ne	vermin
tem-po-rel	temporal	ver-mis-seau	small worm
ten-dre-ment	tenderly	vê-te-ment	clothing
ten-drens-se	tenderness	vic-ti-me	victim
té-ne-breux	dark	vic-toi-re	victory
ten-ta-teur	templer	vi-gou-reux	vigorous
ter-ras-se	terrace	vill-la-geois	countryman
thé-â-tre	theatre	vi-nai-gre	vinegar
thé-i-ère	tea-pot	vi-si-te	visit
ti-mi-de	timid	vi-tri-er	glazier
toi-let-te	toilet	voi-tu-re	carriage
tour-ne-vis	turnscrew	vo-lou-té	vill

Of the Y.

This letter, when it stands alone, or is preceded or followed by a consonant, is pronounced like *i*, except in *pays* and its derivatives, which are pronounced *pai-is*, &c. *Y* between two vowels is pronounced like two *u*'s and if it be preceded by *a*, it gives to this letter the sound of the compound vowel *ai*, if by *o* or *u*, it gives to them the sound of the diphthongs *oi* or *ui*. The vowel which follows the *y* is pronounced like one of the diphthongs *ia*, *ie*, &c. and for this reason we have differed to speak of the *y* after the diphthongs.

Ab-ba-ye	<i>Abbey</i>	nous é-ga-yons	<i>we enliven</i>
a-bo-ye	<i>to bark</i>	es-su-ye	<i>to wipe</i>
ap-pu-ye	<i>to support</i>	mo-ye	<i>means</i>
ba-la-ye	<i>to sweep</i>	net-to-ye	<i>to clean</i>
bé-ga-ye	<i>to stammer</i>	je pay-ois	<i>I was paying</i>
cra-yon	<i>pencil</i>	je ra-ye-rois	<i>I would streak</i>
cro-ya-ble	<i>credible</i>	ro-yau-me	<i>kingdom</i>
é-cu-ye	<i>esquire</i>	vo-ya-ge	<i>voyage</i>
il ef-fra-ya	<i>he frightened</i>	vo-ya-geur	<i>traveller</i>

OF CONSONANTS.

The French language has nineteen consonants: they are, *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, z.*

It is acknowledged as a principle, that a consonant has no sound of itself: to be heard, it must be accompanied by a vowel.

B, b, sounded as in English.

Bac	<i>ferry boat</i>	beur-re	<i>butter</i>
bale	<i>bay</i>	bros-se	<i>brush</i>
bal	<i>ball</i>	ba-lan-cé	<i>balanced</i>
bas	<i>stocking</i>	blas-phè-me	<i>blasphemy</i>
bœuf	<i>ox</i>	bleu-à-tre	<i>bluish</i>
bois	<i>wood</i>	bou-lan-ger	<i>baker</i>
bout	<i>end</i>	bro-de-quin	<i>buskin</i>
bu	<i>drunk</i>	bur-les-que	<i>burlesque</i>
ba-bil	<i>prattling</i>	ba-ga-tel-le	<i>trifle</i>
ba-bou-in	<i>baboon</i>	bar-ba-ris-me	<i>barbarism</i>
ba-din	<i>waggish</i>	bé-né-fi-ce	<i>benefit</i>
bai-ser	<i>to kiss</i>	bru-ta-li-té	<i>brutality</i>
ber-ceau	<i>cradle</i>	bo-ta-nis-te	<i>botanist</i>
bos-quet	<i>grove</i>	bé-né-dic-ti-on	<i>blessing</i>
bos-se	<i>bunch</i>	bi-bli-o-thè-que	<i>library</i>

This letter is always pronounced in the middle of a word; as, *ab-di-quer, sub-ve-nir*; and at the end of proper names, as, *Job, Caleb*; also in the words *radoub*, the refitting of a ship, *rumb*, point of the compass; but in *plomb*, lead, it is never pronounced. When double, which only happens in *abbé*, abbot, *rabbin*, rabbin, *sabbat*, sabbath, and their derivatives, one only is sounded.

C, c, { *que*, proper sound before *a, o, u, l, n, r, s*, as *c*, in *carl*.
 { *as* accidental sound before *e, i*, as *c* in *cider*.

Proper sound.

Cal	callosity	cou-leur	colour
camp	camp	crou-te	crust
car	for	cu-ve	large tub
cas	case	ca-ba-le	cabal
clos	close	ca-bi-net	closet
clon	nail	ca-de-nas	padlock
cœur	heart	can-ti-que	canticle
cor	horn	car-ros-se	coach
cou	neck	co-lom-be	dove
cour	yard	com-mer-ce	commerce
creux	hollow	clô-tu-re	enclosure
cri	cry	cri-ti-que	criticism
cru	raw	cru-di-té	crudeness
cuit	cooked	Cu-pi-don	Cupid
ca-dran	dial	ca-ni-cu-le	dog-days
cas-que	helmet	ca-du-ci-té	decay
cau-se	cause	con-nois-san-ce	knowledge
clé-ment	merciful	cu-pi-di-té	cupidity

Accidental sound.

Ce	This	cinq	five
ceint	girded	cé-lè-bre	famous
cent	hundred	ci-trouil-le	gourd
ces	these	cé-lè-bri-té	celebrity
ciel	heaven	cir-cu-lai-re	circular

This letter is not sounded in the middle of words, before *q, ca, co, cu, cl, cr*, as *ac-quérir, ac-cabler, accomplir, ac-clamation, ac-créditer*, which are pronounced *a-quérir, &c.* It is sounded with its proper sound before *ce* and *ci*; as, *suc-cès, ac-cident*, and takes its accidental sound before, *a, o, u*, when there is a *cedilla* under the *c*; as *fa-ça-de, fa-çon, re-cu*.

It is sounded *gue* in the word *second* and derivatives.

At the end of words, it is generally pronounced, as *Cognac, avec, &c.* but is not sounded in *accrot, arc-boutant, banc, broc, clerc, cric, estomac, flanc, jonc, lacs, marc, tabac, tronc*, and *vainc*, nor in *donc*

followed by a consonant. It is sounded in *franc étourdi*, and *du blanc au noir*. In *porc-épic*, the first, but not the last is sounded. In *échec*, check, it is pronounced, but not in the plural, *échecs*, chess.

In words ending in *ct*, neither of these consonants are pronounced, in *amict*, *instinct*, *respect*.

D, d. Sounded as in English.

Daim	Deer	dis-cours	nurse
dais	canopy	doc-teur	
dans	in, into	dou-ble	le
de	of, from	dou-cœur	sweetness
des	of the	dur cir	to harden
deux	two	dan-ge-reux	dangerous
dix	ten	dé-bi-tenr	deb'tor
dos	back	dé-ga-gé	disengag'd
du	of the	dé-pê-che	despatch
da-mas	damask	dou-lou-reux	painful
dan-ger	danger	droi-tu-re	uprightness
dé-çu	deceiv'd	du-re-té	hardness
dé-cret	decree	da-van-tage	more
dé-jà	already	dé-li-ci-eux	delicious
dé-sir	desire	dis-si-mu-lé	dissembled
di-re	to say	dé-sa-gré-a-ble	disagreeable

This letter is sounded in the middle of words: as *ad-jec-tif*, *ad-verbe*.

It is sounded also at the end of proper names; as *Da-vid*, *O-bed*; at the end of other words, it is sounded only before a vowel, and then it takes the sound of *t*, *quand il viendra*, *grand homme*. It is never sounded in *gond*, *nid*, *nœud*, *muid*, and *piéd*. When doubled, both are pronounced.

F, f. Sounded as in English.

Faim	Hunger	fois	time
fard	paint	fa-ce	face
faux	false	fan-ge	mire
fer	iron	far-deau	burden
feu	fire	fes-tin	feast
fi	fy	flam-beau	torch
fier	proud	foi-ble	weak
fleur	flower	fru-gal	frugal

fu-ret	ferret	fon-da-teur	founder
fa-bri-que	fabric	fa-ci-li-té	easiness
fa-bu-leux	fabulous	fé-con-di-té	fecundity
fan-fa-ron	boaster	for-ma-li-té	formally
fi-gu-re	figure	fru-ga-le-ment	frugally

Final *f* is pronounced in words ending in *if*, and in *nef*, *nerf*, *soif*, *serf*, *chef*, *œuf*, *bœuf*, *neuf*, (new,) and *vœuf*; but not in *clef*, *cerf*, *chef-d'œuvre*, *êteuf*, *nerf de bœuf*, *un œuf frais*. It is not sounded in the plural of *nerf*, *neuf* (new,) *œuf*, and *bœuf*. In *neuf* (nine,) when placed before a word to which it relates, it is sounded *v* before a vowel or *h* mute, and entirely mute before a consonant or *h* aspirated.

When double, only one is sounded.

G, g. Proper sound *gue* before *a, o, u*, as *g* in *go*.
Accidental sound *je* before *e, i*, as *s* in *pleasure*.

Proper sound.

Gai	Gay	gom-me	gum
gant	glove	gru-au	gruel
gland	acorn	guer-re	war
gond	hinge	ga-le-tas	garret
gué	ford	ga-ran-ce	madder
gar-çon	boy	gou-ver-nail	rudder
gau-che	left	gui-mau-ve	marshmallow
gla-ce	ice	gut-tu-ral	gutturals
gloi-re	glory	gour-man-di-se	gluttony

Accidental sound.

Geai	Jackdaw	gelée	frost
gens	people	gé-né-ral	general
gé-ne	rack	gé-nis-se	heifer
gen-re	gender	gin-gem-bre	ginger
gé-mir	to groan	gi-ro-flée	stock gilly flower

G has the accidental sound *ke* in *rang*, *long*, and *sang*, followed by a vowel, and also in *bourg*.

G final, sounds *gue* in proper names; as *Agag*, *Doeg*, and in *joug*, even before a consonant.

It is not pronounced in *doigt*, *legs*, *poing*, *vingt*, *hareng*, *étang*, *sangsue*, *seing* (signature,) and *fau-bourg*, nor in *rang*, *sang*, and *long*, before a consonant: *bourgmestre* is pronounced *bourguemestre*.

Gui is pronounced at one and the same time, though sounding the *u*, in *aiguille* and its deriva-

tives ; in *aiguisement*, *aiguiser*, and in these proper names, *Aiguillon*, *Guise*, *le Guide* ; but *u* is not sounded in *guider*, *guidon*, *anguille*, *vivre à sa guise*.

When double, only one is pronounced, except before *ge* and *gi*, and then the first has the proper sound, and the second the accidental one.

H, h. This letter is sometimes mute, and then it has no value, and sometimes aspirated, and then it is pronounced with a guttural and strong impulse of the voice.

H mute.

Hi-er	yesterday	her-reur	horror
ha-bit	coat	hé-ri-ter	to inherit
her-be	grass	his-toi-re	history
heu-re	hour	hom-ma-ge	homage
heu-reux	happy	hon-nè-te-té	honesty
hi-ver	winter	ha-bi-tu-de	habit
hom-me	man	hu-ma-ni-té	humanity
hon-neur	honour	hu-mi-li-té	humility

H aspirated.

Haut	High	hi-deux	hideous
ha-che	axe	hé-ris-son	hedge-hog
ha-ir	to hate	hur-le-ment	howling
hai-ne	hatred	ha-Is-sa-ble	hateful
har-pe	harp	hi-deu-se-ment	hideously

J, j. Proper sound *je*, as *z* in *azure*, or *s* in *pleasure*.

The sound of this letter never changes.

Jus	Gravy	jus-te	just
ja-loux	jealous	jeu-nes-se	youth
ja-mais	never	jon-quil-le	jonquil
jar-din	garden	ju-ge-ment	judgment
jau-ne	yellow	ja-lou-sie	jealousy
Jeu-di	Thursday	jou-is-san-co	enjoyment
jou-jou	toy	jour-na-lis-te	journalist
ju-meau	twin	ju-di-ci-eux	judicious

K, k. Proper sound, *que* very hard, as *k* in *kit*.

This letter may be considered as not properly belonging to the French Alphabet, as it is never used, but in a few words, all borrowed from foreign languages, for which see the dictionary.

I., l. Proper sound as in English.

lin	Flax	la-eur	light
lit	bed	ly-re	lyre
loi	law	la-bou-reur	ploughman
lot	lot	là-che-té	cowardice
lui	him	lai-ta-ge	milk-food
la-cet	lace	lan-ga-ge	language
lai-deur	ugliness	li-ber-té	liberty
lam-bris	wainscot	lo-ge-ment	lodging
lar-me	tear	lu-cra-tif	lucrative
le-çon	lesson	lu-mière	light
lin-ge	linen	las-si-tu-de	weariness
lo-ge	lodge	lu-na-ti-que	lunatic

This letter in the middle or at the end of words, has sometimes a liquid sound, which we shall mention hereafter.

L final is not sounded in the following words, *baril, chenil, coustil, fenil, fournil, fusil, outil, persil, pouls, souil, and sourcil*. In *gentil* it is only pronounced in the singular, when placed before a noun beginning with a vowel. It is also mute in *fil*.

When double, we sound but one, except in *allégorie, allusion, alluvion, appellatif, appellation, belligérent, belliqueux, cavillation, collation des bénéfices, col-lusion, constellation, ébullition, Gallican, Gallicisme, instillation, instiller, intellect, intelligence, intelligent, intelligibilité, intelligible, malléabilité, malléable, maxil-laire, millénaire, millésime, oscillation, palliatif, pallia-tion, pallier, pellicule, pusillanime, pusilanimité, scin-tillation, scintiller, titillant, titillation, titiller, vacil-lant, vacillation, vaciller*; in all words beginning with *ill*, as *illustre, illuminer, &c.* and in proper names, as, *Apollon, Bellone, Dolabella, Pallas, Sylla, &c.*

M, m. Sounded as in English.

Ma	My	man-chon	muff
mât	but	men-ton	chin
mât	mast	mi-roir	looking-glass
mal	evil	mon-de	world
mer	sea	mou-lin	mill
moi	me	mu-et	dumb
mur	wall	ma-ga-sin	magazine
mât-rou	house	ma-jes-té	majesty

men-son ge	lie	mor-ta-li-té	mortality
mur-mu-re	murmur	mul-ti-tude	multitude
men-di-ci-té	beggary	mul-ti-pli-ci-té	multiplicity

M, in the middle of words, is not sounded in *automne* and *damner*, and its derivatives; but in *automnal*, and the other words, it is sounded before *n*, as *amnistie*, *calomnie*, &c.

When double, we generally sound but one, except 1st. In proper names, as *Emmanuel*. 2dly. In the words beginning with *imm*, as *immortel*.

In the words in which *em* is followed by *m*: as *emmancher*, it takes the nasal sound *an*.

N, n. Sound as in English.

Ne	Not	No-el	Christmas
nain	dwarf	nou-veau	new
net	clear	na-ta-rel	natural
nez	nose	né-bu-leux	cloudy
ni	name	no-ble-ment	nobly
nom	nor	nui-si-ble	hurtful
na-ger	to swim	na-ti-o-nal	national
nei-ge	snow	né-ces-sai-re	necessary
ni-veau	level	né-gli-gen-ce	negligence
no-ces	wedding	nou-vel-le-ment	newly

When *n* is double, we generally sound but one, except in *annexe*, *annal*, *annuel*, *annotation*, *annuler*, *inné*, *innover*, *innovation*, and perhaps a few others.

P, p. Sounded as in English.

Pli	Plait	po-che	pocket
plus	more	pou-dre	powder
poids	weight	pru-dent	prudent
pont	bridge	pa-res-seux	idle
port	harbour	pen-du-le	clock
pot	pot	prin-ci-pe	principle
prix	price	puis-san-ce	power
pa-lais	palace	pré-ju-di-ce	prejudice
par-fum	perfume	pro-pri-é-té	property
pei-gne	comb	pro-tec-tion	protection

P, followed by *h*, is sounded *f*, as *philosophe*, *pharmacie*, &c.

P, in the middle of words, is never sounded in

baptême, baptiser, baptistère, compte and its derivatives, *corps, exempt, exempter, prompt* and its derivatives, *sculpter* and its derivatives, *temps, printemps*, and in the verb *rompre* and its derivatives, when it is followed by *s* or *t*, as *je romps, il corrompt*. But it is sounded in *baptismal* and *exemption*.

It is not pronounced in *sept, septième, and septièmement*, but it is heard in all the other derivatives of *sept*.

In *laps* both *p* and *s* are sounded.

Final *p* is always sounded in *Alep, cap, Gap, cep, jalap*, and also in *trop, beaucoup, and coup* before a vowel.

When double, we never pronounce but one.

Q, q. Proper sound, *que*, commonly as *k* in *kiss*.

But sometimes it presents the hard pronunciation of the Latin in *qua, que, qui*, which in this case are sounded *coua, cué, cui*, as *qua* in *equator*.

First sound.

Quai	Key	quin-te	a fifth
quand	when	quin-ze	fifteen
que	that	qua-ran-te	forty
qui	who	quan-ti-té	quantity
qua-si	almost	que-nouil-le	distaff
qua-tre	four	que-rel-le	quarrel
quel-que	some	qui-con-que	whosoever
que-rir	to fetch	ques-ti-on-ner	to question
que-ter	to beg	quo-ti-di-en	daily

Second sound.

A-qua-ti-lé	Aquatic	qua-dri-ge	a cart of the ancients
é-qua-teur	equator	qua-dru-pe-de	quadruped
é-qua-ti-on	equation	qua-dru-ple	quadruple
é-ques-tre	equestrian	in-quar-to	quarto
é-qui-la-té-ral	equilateral	ques-teur	questor
li-qua-ti-on	liquation	Quin-qua-gé-si-me	Shrove Sunday
li-qué-fac-ti-on	liquefaction	quin-tu-ple	five-fold
qua-cre	quaker		
qua-dra-tu-re	quadrature		

This letter is never doubled.

R, r. Sounded as in English.

Rat	rat	ruis-seau	brook
roi	king	ra-ci-ne	root
ra-ce	race	ra-pi-de	rapid
ra-de	road	re-bel-le	rébel
ra-go	rage	ré-col-te	harvest
rai-sin	grape	ré-gle-ment	regulation
rai-son	reason	re-nom-mée	fame
ra-me	ear	ré-a-li-té	reality
ran-çon	ransom	ré-cep-tion	reception
ra-soir	razor	ré-fle-xi-on	reflection
ra-teau	rake	rhu-ma-tis-me	rheumatism
roi-ne	queen	ro-ma-nes-que	romantic
ren-te	rent	re-pré-sen-ta-ti-on	representation
ru-ban	ribbon		

Final *r* is always sounded after the vowels *a, o, i, u*, except in *Monsieur*. In nouns ending in *er*, it is sounded only in monosyllables as well as in *amer*, *cancer*, *la cuiller*, *enfer*, *éther*, *frater*, *gaster*, *hier*, *hiver*, *magister*, *pater*, and in proper names, *Jupiter*, *Esther*, *Munster*, *le Niger*, &c.

In adjectives ending in *er*, it is only sounded when they precede the noun to which they relate, if it begin with a vowel.

In the infinitive of verbs in *er*, it is sounded before a vowel in the same member of a phrase, but never if only a comma intervene.

In words ending in *er*, when *r* is sounded, *e* has the sound of *è* open short; when it is not, it has the sound of *é* close, or acute.

When double, we pronounce but one, except, 1st. In *aberration*, *abhorrer*, *errer*, *horreur*, *terreur*, and their derivatives. 2dly. In words beginning with *irr*, as *irriter* *irréconciliable*, &c. 3dly. In the future and conditional of the verbs *acquérir*, *courir*, *mourir*, and their derivatives, *j'acquerrai*, *je mourrois*, *nous courrions*, &c.

S, s. { Proper sound as *s* in *salute*.
 } Accidental sound as *z* in *zone*.

Proper sound.

sa	<i>Her</i>	sim-ple	<i>simple</i>
sac	<i>bag</i>	sol-dat	<i>soldier</i>
sain	<i>wholesome</i>	sou-dain	<i>suddenly</i>
sang	<i>blood</i>	suc-cès	<i>success</i>
saut	<i>safe</i>	sain-te-té	<i>holiness</i>
sec	<i>dry</i>	sal-pê-tre	<i>saltpetre</i>
sein	<i>bosom</i>	sar-cas-me	<i>sarcasm</i>
si	<i>if</i>	sin-cè-re	<i>sincere</i>
soin	<i>care</i>	som-meil-ler	<i>to slumber</i>
soif	<i>thirst</i>	su-bli-me	<i>sublime</i>
soir	<i>evening</i>	su-prê-me	<i>supreme</i>
sa-ble	<i>sand</i>	sa-cri-fi-ce	<i>sacrifice</i>
sai-son	<i>season</i>	sa-ga-ci-té	<i>sagacity</i>
san-glot	<i>sob</i>	so-bri-é-té	<i>sobriety</i>
sau-cé	<i>sauce</i>	so-li-tu-de	<i>solitude</i>
ser-pent	<i>serpent</i>	suf-fi-san-co	<i>sufficiency</i>

S preserves always its proper sound at the beginning of a word, except before *che* and *chi*, where it is mute, as in *schelling*, *schisme*, &c.

It also preserves the same sound in the middle of a word, when preceded or followed by a consonant, except in the following words, in which it takes the sound of *z*, *Alsace*, *balsamine*, *balsamique*, *intransitif*, *transaction*, *transiger*, *transitif*, *transition*, and *transitoire*.

S takes the accidental sound when it stands between two vowels, except in the following words, where it preserves its natural sound: *désuétude*, *entresol*, *monosyllable*, *parasol*, *polysyllable*, *préséance*, *présupposer*, *présupposition*, *tournesol*, *ranseemblable*, and its derivatives.

S as well as *t* is always heard in *Christ*, but never in *Jesus Christ*, *Pantechist*, in which *t* is only sounded before a vowel.

When *s* is followed by *ce* and *ci*, the sound of *s* is only heard, as in *scène*, *science*, which are pronounced *sène*, *siènce*; but *c* is sounded in all other combinations, *scapulaire*, *scolarite*, *scrupule*, &c.

Final *s* is sounded in *as*, *alqès*, *amadis*, *Argus*, *Atlas*, *bibus*, *bis*, *blocus*, *bolus*, *calus*, *cens*, *jadis*, *la-*

pis, le lis (flower,) *la lis* (river,) *mais, mars, méfis, ours, pathos, tournevis, virus, vis*, and in proper names derived from the Greek or Latin, as *Minos, Délos, Brutus, Regulus, &c.*; it is mute in *fleur de lis*.

Though there is no *s* in *quatre*, yet before *yeux* it is pronounced as if ending in that letter.

When double, pronounce only one, but with its proper sound.

T, t { Proper sound, *te*, as *t* in *tart*.
 { Accidental sound, *ce*, as *c* in *cider*.

Tai	<i>Thee</i>	tem-ple	<i>temple</i>
wit	<i>roof</i>	ti-gra	<i>tiger</i>
fort	<i>wrong</i>	tri-but	<i>tribute</i>
tôt	<i>soon</i>	ta-bou-ret	<i>stool</i>
tour	<i>turn</i>	ten-dres-se	<i>tenderness</i>
toax	<i>cough</i>	ton-ner-re	<i>thunder</i>
très	<i>very</i>	tri-om-phe	<i>triumph</i>
trop	<i>too much</i>	tur-bu-lent	<i>turbulent</i>
trou	<i>hole</i>	ta-ber-na-cle	<i>tabernacle</i>
ta-bac	<i>tobacco</i>	tran-quil-le	<i>quietly</i>
ta-lon	<i>heel</i>	ment	
tau-reau	<i>bull</i>	tu-mul-tu-eux	<i>tumultuous</i>

T at the beginning of a word always preserves its proper sound.

It assumes the accidental sound, 1st. In adjectives ending in *tial, tiel, tient, and tieux*, and their derivatives: as *abbatial, partiel, patient, captieux*. 2dly. In the following words ending in *tie*, *aristocratie, Béotie, facétie, démocratie, diplomatie, impéritie, ineptie, inertie, minutie, primatie, prophétie*, and *suprématie*. 3dly. In the verbs *initier* and *balbutier*, and their inflexions. 4thly. In the names of nations or persons ending in *tion*; as *Vénitien, Diocletien, &c.* 5thly. In the nouns ending in *tion*, not preceded by *s* or *x*, and their derivatives; as *ambition*.

T final is always sounded in *apt, brut, comput, dot, fat, indult, lest, malt, mat, opiat, rapt, rit, le zenth*, and in this proverbial expression, *entre le zist et le zest*.

T is never sounded in the conjunction *et*, and

which is pronounced like a simple *é* acute, nor in *chat-huant*.

Th has no particular sound as in English, but is always pronounced like *t*.

In *sept* and *huit*, *t* is always sounded, except these words stand before a noun beginning with a consonant, or another numeral adjective.

In *vingt*, it is sounded before a vowel, and through the whole series, from twenty-one to thirty; but it is never heard in *quatre-vingts*, *six-vingts*, nor even in *quatre-vingt-un*.

In all other words, it is sounded, when followed by a vowel with which it unites; as, *je suis tout à vous*.

When double, we pronounce but one, except in *atticisme*, *attique*, *guttural*, *pittoresque*.

V, v. Sounded as in English.

Val	<i>Dale</i>	ver-tu	<i>virtue</i>
vau	<i>van</i>	vi-ce	<i>vice</i>
vent	<i>wind</i>	vi-zir	<i>visier</i>
ver	<i>worm</i>	voi-ci	<i>here is</i>
vieux	<i>old</i>	va-ga-bond	<i>vagrant</i>
va-che	<i>cow</i>	va-ni-teux	<i>full of vanity</i>
va-leur	<i>valour</i>	vi-tra-ge	<i>glazing</i>
va-peur	<i>vapour</i>	vi-va-ci-té	<i>vivacity</i>
ve-lin	<i>vellum</i>	vi-si-bi-li-té	<i>visibility</i>
ven-dre	<i>to sell</i>	vo-lu-bi-li-té	<i>volubility</i>

This letter preserves always its proper sound, and is never double.

W, w, is sometimes met with in some foreign words, *wig*, *wisk*, *whiski*, *wolfram*, and is sounded as in English.

X, x, has no proper sound.

1. Accidental sound, *ks*, as *x* in *axiome*.
2. Accidental sound, *gz*, as *g* in *eggs*.
3. Accidental sound, *k*, as *x* in *excellent*.
4. Accidental sound, *s*, as *s* in *salad*.
5. Accidental sound, *z*, as *z* in *zone*.

The first sound, *ks*, is the more general, and takes place in all cases not mentioned hereafter.

The second sound, *gz*, takes place in all words beginning with *ex*, followed by a vowel or *h* mute, as *examen*, *exemple*, *exhumer*, *exhorter*, &c.

The third sound, *k*, is met with in all words beginning with *exc*, followed by *e* or *i*, as *exceller*, *exciter*, *excentrique*, &c.

The fourth sound, *s*, is found only in *soixante* and the following names of towns, *Aix*, *Aix-la-Chapelle*, *Auxerre*, *Auxone*, *Bruxelles*, *Luxeuil*.

The fifth sound, *z*, takes place at the end of words when followed by a vowel, and in the derivatives of *deux*, *six*, and *dix*, as *deuxième*, *sixième*, *dixièmement*, &c.

X is never sounded in *dixme* and its derivatives.

In *six* and *dix* before a noun beginning with a consonant, it is entirely mute; if the noun begin with a vowel, it is sounded like *z*, and in all other cases it is sounded like *s* of the fourth rule.

At the end of words, *x* is always pronounced *ks* in *styx*, *phénix*, *index*, *borax*, *storax*, *onix*, *préfix*, *Ajax*, *Pollux*, and other proper names.

Z, z. Proper sound, *ze*, as *z* in *zone*.

Za-im	Turkish soldier	zo-ne	zone
zé-bre	zebra	zé-la-teur	zealot
zé-le	zeal	zi-be-li-ne	sable
zé-nith	zenith	zi-za-nie	dissension
zé-phyr	zephyr	zo-dia-que	zodiac
zé-ro	nought	zo-i-le	soilus
zig-zag	zigzag	zo-o-lo-gie	zoology

Final *z* sounds *s* in *Metz* and *Rhodes*. It is not pronounced in the second person plural of verbs, *vous aimez*, *vous venez*, nor in words terminated in *ez*, as *assez*, *chez*, *nez*, when followed by a consonant.

We never double this letter.

Besides the above consonants, there are three others, for which we have no simple character.

CH, ch, } 1st sound, *che*, as *sh* in *shake*.
 } 2d sound, *que*, as *ch* in *chimera*.

1st Sound.

Chat	Cat	cha-peau	hat
chair	flesh	che-ir	to cherish

cher	dear	chu-te	fall
chaud	hot	cha-eun	each
chez	at	cha-lu-méau	pipe
chef	chief	cham-pé-tre	rural
chal-ne	chain	chan-ge-ment	change
chai-re	pulpit	chauf-fa-ge	fuel
chai-se	choir	chi-ca-ne	chicane
cho-se	thing	chi-rur-gien	surgeon

This consonant takes the second sound, 1st. When it is followed by *l*, *n*, or *r*, as *Chrétien*, *Arachné*, *Chloris*. 2dly. In several proper names taken from foreign languages, as *Achab*, *Nabuchodonosor*, *Michel-Ange*, *Machiavel*, *Civito-Vecchia*, *Achélaus*, &c. but in this last case there are so many exceptions, that we must refer the learner to practice alone; for we pronounce soft, *Zachée*, *Joachim*, &c. 3dly. In the following words, *anachorète*, *archange*, *archiépiscopal*, *cathéchumène*, *chaos*, *chœur*, *écho*, *eucharistie*, and *orchestre*.

In *drachme*, *ch* is pronounced like *g*. In *vermicelle* and *violoncelle*, *c* is pronounced like *sh* in English. *Almanach* is pronounced *almana*.

GN, gn, { Liquid sound, *gne* as *gn* in *poignant*.
 { Hard sound, as *gn* in *magnificent*.

When this consonant begins the word, it always has the hard sound; as *Gnaphalium*, *Gnome*, *Gnomide*, *Gnomique*, *Gnomon*, *Gnomonique*, *Gnostiques*.

The liquid sound takes place only in the middle of words, where it is always preserved, except in *Progné*, *agnat*, *agnatiou*, *diagnostique*, *stagnation*, *stagnant*, *cognat*, *cognation*, *régnicole*, *inexpugnable*, *impregnation*, *ignée*, *magnésie*, and perhaps a few others.

In the word *signet*, it is pronounced as if written *sinet*.

L, single or doubled, has in many words a liquid sound, which greatly resembles that of the *ll* in the English word *brilliant*, or of *gl* in *seraglio*.

This sound takes place without exception after the compound vowels *ai*, *ei*, *eui*, *œi*, *oui*, *uei*, both in th-

middle and at end of the words. *Euil, œil, ueil*, have in these cases the same sound.

A-beil-le	<i>Bee</i>	œil	<i>eye</i>
ac-cueil	<i>reception</i>	o-reil-le	<i>ear</i>
ba-tail-lon	<i>battalion</i>	or-guil-leux	<i>proud</i>
cer-feuil	<i>chervil</i>	so-leil	<i>sun</i>
feuil-le	<i>leaf</i>	souil-lu-re	<i>filth</i>
fouil-ler	<i>to trench</i>	tra-vail	<i>work</i>
fu-tail-le	<i>cask</i>	vail-lant	<i>valiant</i>
mail	<i>mail</i>	veil-ler	<i>to watch</i>
meil-leur	<i>better</i>	ver-rouil-ler	<i>to bolt</i>

Ill takes the liquid sound in the middle and at the end of words, except in *armillaire, cavillation, imbécille, instiller, maxillaire, mille, oscillation, pupille, pusillanime, scintiller, tranquille, vaciller, ville*, and their derivatives; we except also all words beginning with *ill*, as *illégal, illégitime, &c.*

Il is liquid at the end of the following words: *Avril, babil, Brésil, cil, grésil, and péril.*

OF GENDER.

Gender in all languages marks the distinction of sex, and as there are only two of these, the French agreeably to this view have but two genders, the masculine and feminine: the neuter they do not admit.

The masculine gender expresses the male kind, as *un homme*, a man; *un lion*, a lion.

The feminine gender denotes the female kind, as *une femme*, a woman; *une lionne*, a lioness.

The gender of nouns, in inanimate objects, is generally expressed by their termination; thus, final *e* mute is the distinctive mark of the *feminine gender*, every other final letter is the sign of the *masculine*. This would be an excellent rule, were it universal; but foreigners, who wish to be thoroughly acquainted with the French language, experience great difficulty from the number of exceptions to this general principle. It is with the intention of throwing some light on this obscure and intricate subject, and of affording the learner a tolerable clew, that some few concise rules will be here laid down, the knowledge of which will prove very useful.

A TABLE OF SUBSTANTIVES

THAT ARE MASCULINE IN ONE SIGNIFICATION, AND FEMININE IN ANOTHER.

<i>Masculine.</i>		<i>Feminine.</i>
Assistant, helper	<i>Aide</i>	Aid, help, support
eagle; a great genius	<i>aigle</i>	a Roman standard
an angel	<i>ange</i>	a kind of thornback
an alder-tree	<i>aune</i>	an ell, a sort of measure
barb, a Barbary horse	<i>barbe</i>	beard
bard, a poet	<i>barde</i>	a slice of bacon
red-breast	<i>berce</i>	horse-armour
a sort of privateer	<i>capre</i>	cow-parsnip
a scroll, or ornament	<i>carlauche</i>	caper, an acid pickle
in painting	<i>coche</i>	cartouch; cartridge
a caravan, a hoy	<i>cornette</i>	a notch: a sow
cornet, a standard-bearer.	<i>couple</i>	a woman's head-dress
a couple, a man and wife	<i>cravate</i>	when in dishabille
Croat, a Croatian soldier	<i>écho</i>	a brace, a pair, two of a sort
an echo, the return of sound	<i>enseigne</i>	a cravat, a neckcloth
ensign, an officer who carries a flag	<i>exemple</i>	Echo, a nymph
example, model, instance	<i>forêt</i>	a signpost
a drill, a piercer	<i>foudre</i>	a copy for writing
un foudre de guerre,	<i>garde</i>	a wood, a forest
foudre d'éloquence	<i>girro</i>	lightning, thunderbolt
keeper, warden	<i>greffe</i>	watch; hilt; narse
hoar-frost	<i>gueule</i>	a snake, or serpent (in heraldry)
the rolls, a register	<i>guide</i>	a graft
gules in heraldry	<i>héliotrope</i>	the mouth of beasts
guide, director	<i>iris</i>	rein, for governing a horse
heliotrope, sunflower	<i>livre</i>	heliotrope; jasper
iris, the rainbow; iris of the eye.	<i>loutre</i>	sprig-crystal; a proper name
a book		a pound
a hat of otter's hair		an otter

N. B. Of this table it is to be remarked, that the French word stands in the middle column, and its signification on the right-hand and on the left. When it has the meaning which stands on the left, it is the masculine: when that which stands to the right is feminine.

<i>Masculine</i>		<i>Feminine</i>
handle of a tool	<i>manche</i>	a sleeve, English chan- nel
a labourer	<i>manœuvre</i>	the working of a ship
memoir; a bill	<i>mémoire</i>	memory
thanks	<i>merci</i>	pity, mercy
mood; mode	<i>mode</i>	fashion
a pier, or mound	<i>môle</i>	mole, moon-calf
mould, cast, form	<i>moule</i>	muscle, a shell-fish
a ship-boy	<i>mousse</i>	moss, a plant
the philosopher's stone	<i>œuvre</i>	action, an author's works
office, business; prayers	<i>office</i>	pantry, larder, buttery
ombre, a game at cards	<i>ombre</i>	shade, shadow
page of a prince, etc.	<i>page</i>	page in a book
a hand's breadth	<i>palme</i>	the branch of a palm- tree; victory
easter, easter-day	<i>pâque</i>	the passover
a comparison	<i>parallèle</i>	a parallel line
pendulum	<i>pendule</i>	a clock
le Perche, in France	<i>perche</i>	pole, perch, a fish
summit, highest pitch	<i>période</i>	period, epocha
spade, at cards	<i>pique</i>	a pike
gnatsnapper, a bird	<i>pivoine</i>	peony, a flower
a plane-tree	<i>plane</i>	plane, an instrument
a stove; a canopy	<i>poêle</i>	a frying-pan
post; a military station	<i>poste</i>	the post for letters
punto at cards	<i>ponte</i>	the laying of eggs
purple colour; purples (a distemper)	<i>pourpre</i>	purple fish; purple die
quadril at cards	<i>quadrille</i>	party of horse in a tour- ney
the calling back a hawk	<i>réclame</i>	a catch-word (in print- ing)
rest, relaxation	<i>relâche</i>	harbour
a glass coach	<i>remise</i>	a coach-house; a delay
a sort of pear-tree	<i>sans-peau</i>	a sort of pear
satyr, a sylvan god	<i>satyre</i>	a satire, a lampoon
serpentarius	<i>serpenteaire</i>	snake-root, dragon's wort
nap, slumber	<i>somme</i>	sum; oac, name of a river
a smile	<i>souris</i>	a mouse
a tour: turn; trick	<i>tour</i>	tower; rook at chess
triumph	<i>triomphe</i>	a trump
trumpeter	<i>trompette</i>	trumpet
the airy plains	<i>vague</i>	a wave, surge

Masculine.	Feminine
a vase, vessel	vase
a hat of vigon's wool a veil.	vigogne voile
	{ the slime in ponds, lakes, etc. a vigon, or llama a sail.

SUBSTANTIVES DENOTING SPECIES,

WHICH HAVE A FIXED GENDER INDEPENDENTLY OF TERMINATION.

1. God, his angels, cherubim, and seraphim, are of the masculine gender.

2. *All terms seeming to constitute an appellation, and all proper names of men and women are of the gender of the sex to which they respectively belong, as are likewise all names of animals, when the male is distinguished from the female by a different denomination; but when the same name is used for both male and female, as un éléphant, un zèbre, un panthère, un vautour, un cygne, une caille, une perdrix, un barbeau, une truite, un congre, its gender must then, like that of any inanimate object, be determined by its termination. Here the only difficulty respects substantives ending in e mute, all the rest being of the masculine gender, with such exceptions as will be seen page 43.*

3. *All diminutives of animals, when there is but one common denomination for both sexes, are of the masculine gender, whatever may be the gender of the original form from which they are derived, as un lionceau, un souriceau, un perdreau, un cornillas, un carpillon, un couleuvreau, un vipereau, un bécasseau, etc. except une bécassine; but these two latter, although derived from the word bécasse, and belonging to the genus, are not of the same species. In other cases, the diminutives follow the gender their sex indicates, as un poulain, une poulliche, un cochet, une poulette.*

MASCULINE.

FEMININE.

5	bref, chef, fief, grief, relief. . . .	-ef	clef, nef, soif. . . .	3
2	daim, essaim. . . .	-aim	faim, malefaim. . . .	3
100	an, ban, cran, é- cran, pan, etc.	-an	maman.	1
200	bain, gain, frein, basin, bassin, etc.	-in	fin, main, non- nain.	6
4	scion, bastion, bes- tion, Ixion.	-cion -sion -tion -gion -nion -xion	succion, cession, friction, gestion, région, opinion, réflexion, flu- xion, etc. etc. etc.	1100
30	gablon, taudion, million, lion, cami- on, lampion, sep- tentrion, brimbori- on, gravion, etc.	-bion -dion -lion -mion -pion -rion -vion	rébellion, dent-de- lion.	2
8	alcyon, clayon, crayon, rayon, say- on, traxon, lam- proyon, Amphic- tyons.	-yon	. . . . .	0
0	. . . . .	-aison	cargaison, etc. etc.	30
11	peson, bison, grison, groison, horizon, sison, tison, oison, poison, contrepoi- son, buson.	-eson -ison -uson	garnison, guéri- son, prison, tra- hison, cloison, foison, pamoï- son, toison, ca- muson.	11
15	basson, caisson, ca- vesson, taïsson, poisson, coïsson, buisson, frisson, hé- risson, maudisson, nourrisson, palis- son, polisson, unis- son, saucisson. . . .	-sson	païsson, boïsson, moïsson, cuis- son, salisson, mousson.	6
4	arcanson, échan- son, tenson, pin- son.	-nson	chanson.	1
20	charançon, cave- çon, pinçon, suçon, etc.	-çon	façon, contrefaçon, malfaçon, leçon, rançon.	5

MASCULINE.

FEMININE.

30	bridon, guéridon, etc.	-don	dondon. . . .	1
150	tendron, jeune tendron, baron, etc.	-lon -ron	laideron, souillon, tatillon.	3
70	abattis, apprentis, iris, etc. . . .	-is	brebis, souris, chauve - souris, vis, iris. . . .	6
15	bois, mois, carquois, harnois, etc.	-ois	fois.	1
12	care-dent, occident, trident, etc.	-dent -gent	dent, surdent, gent.	3
700	acharnement, assortiment, etc.	-ment	jument.	1
250	ballet, billet, bosquet, minuit, conduit, réduit, etc. bil- lot, brûlot, complot, etc. bout, goût, ra- goût, etc. . . .	-et -uit -ot. -out	forêt, nuist, dot, glout.	4
15	faix, choix, cruci- fix, prix, etc. taux, houx, courroux, époux, etc. . . .	-ix -aux -oux	paix, croix, noix, poix, voix, per- drix, chaux, faux, toux.	8
20	art, départ, cham- part, rempart, ef- fort, port, fort, tort, etc.	-art -ort	hart, part, mort, malemort. . . .	4
40	fer, ver, hiver, etc. air, éclair, etc. . tour, contour, four, etc.	-er -air -our	cuiller, mer, chair, cour, tour. . . .	5
900	bonheur, malheur, labour, honneur, deshonneur, cœur, chœur, chœur, pleurs, équateur, secteur, etc. etc. etc.	-eur	aigreur, ampleur, ardeur, blancheur, candeur, chaleur, chandeleur, cla- meur, couleur, douceur, douleur, épaisseur, erreur,	72

fadeur, défaveur, ferveur, fleur, passe-fleur, sans-fleur, fraîcheur, frayeur, froideur, fureur, grandeur, grosseur, hauteur, horreur, humeur, laideur, langueur, largeur, lenteur, liqueur, longueur, lourdeur, leur, maigreur, moiteur, noirceur, odeur, pâleur, pesanteur, peur, primeur, profondeur, puanteur, pudeur, impu-
deur, rigueur, roideur, rondeur, rougeur, rousseur, rumeur, sa-
veur, senteur, sœur, souleur, splendeur, queur, teneur, terreur,
tièdeur, torpeur, tumeur, valeur, nonvaleur, vapeur, verdeur,
vigueur, and arceurs.

There are a great many proper names of females, which, though they may not have the feminine termination, are of that gender, as the learner, from their nature, will easily comprehend; such are, among the heathens, *Pallas, Cérès, Thétis, Vénus, Junon, Didon*, etc.; among Christian names, *Sara, Déborah, Elisabeth, Agnès*, etc. and many of these are contractions, as *Fanchon, Louison, Manon, Jeanneton, Madelon, Margot, Babet*, etc. [See Article 2 page 89.]

As this list of exceptions will be found pretty accurate, all other nouns that belong to this termination, must be strictly considered as being of the masculine gender, since they are not enumerated in this Table.

EXPLANATION

OF THE

ABBREVIATIONS USED IN THE EXERCISES.

m.	stands for	masculine.
f.	. . . . .	feminine.
pl.	. . . . .	plural.
s. or sing.	. . . . .	singular.
h m.	. . . . .	h mute.
h asp.	. . . . .	h aspirated.
pr.	. . . . .	preposition.
art.	. . . . .	article.
pr-art.	. . . . .	article contracted.
pron.	. . . . .	pronoun.
inf-1	. . . . .	present of the infinitive.
inf-2	. . . . .	the past.
inf-3	. . . . .	participle present.
inf-4	. . . . .	participle past.
ind-1	. . . . .	present of the indicative.
ind-2	. . . . .	imperfect.
ind-3	. . . . .	preterit definite.
ind-4	. . . . .	preterit indefinite.
ind-5	. . . . .	preterit anterior.
ind-6	. . . . .	pluperfect.
ind-7	. . . . .	future absolute.
ind-8	. . . . .	future anterior.
cond-1	. . . . .	present of the conditional.
cond-2	. . . . .	first conditional past.
cond-3	. . . . .	second conditional past.
imp.	. . . . .	imperative.
subj-1	. . . . .	present of the subjunctive.
subj-2	. . . . .	imperfect.
subj-3	. . . . .	preterit.
subj-4	. . . . .	pluperfect.

· in the exercises denotes that the word under which it is placed, is not expressed in French.

— denotes that the English word (see page 48) is spelt alike in French, or at least the part under which this sign is placed.

= denotes that the French word differs from the English only by its termination, as directed page 49.

Those French words which are followed by the above signs, are to take the form which they point out.

In the *Third Part*, the * is no longer placed under the word, but after it.

In filling the exercises, the order of the figures placed sometimes in the phrases after the French words, is to be observed.

In the exercises, when several English words are included between a parenthesis they must be translated by the only word placed under.

INTRODUCTION

TO THE

EXERCISES.

OF THE APOSTROPHE AND ELISION IN THE FRENCH LANGUAGE.

The *Apostrophe* (') marks the suppression of a vowel before another vowel, or *h* mute, as in *l'église* for *la église*, etc.

This suppression is called **ELISION**: *a*, *e*, *i*, are the only vowels liable thus to be cut off, and even of the suppression of the last of these, only two instances occur, viz. in the conjunction *si* before the pronoun, singular and plural, *il*, *ils*.

The *a* is suppressed only in *la* feminine, both when an article and pronoun.

But the **ELISION** of *e* occurs, not only in the masculine article and pronoun *le*, but also in many other monosyllables, such as *je*, *me*, *te*, *se*, *de*, *ce*, *ne*, *que*, and in the compound of *que*, such as *parceque*, *quoique*, *puisque*, *jusque*, *vû que*, etc.

EXAMPLES.

of la	in l'amitié	for la amitié	the friendship
la	l'herbe	la herbe	the grass
le	l'oiseau	le oiseau	the bird
le	l'honneur	le honneur	the honour
je	j'ai	je ai	I have
me	il m'oublie	il me oublie	he forgets me
te	je t'aime	je te aime	I love thee
se	il s'habille	il se habille	he dresses himself
le	vous l'aidez	vous le aidez	you help him
la	vous l'obligez	vous la obligez	you oblige her
ce	c'est vrai	ce est vrai	it is true
de	un coup d'œil	un coup de œil	a glance
ne	n'oubliez pas	ne oubliez pas	do not forget
que	qu'attendez	que attendez	what do you expect?
si	vous ?	vous ?	
si	s'il arrivoit	si il arrivoit	if it happened
	s'ils pouvoient	si ils pouvoient	if they could
parceque	parcequ'il faut	parceque il faut	because it is requisite
quoique	quoiqu'il fasse	quoique'il fasse	whatever he may do
puisque	puisque'on vous dit	puisque on vous dit	since they tell you
jusque	jusqu'à demain	jusque à demain	till to-morrow
và que	và qu'il obtiendra	và que il obtiendra	since he will obtain
dèsque	dèsqu'on saura	dèsque on saura	as soon as it will be known
quelque	quelqu'un vient	quelque un vient	somebody comes

It is allowable either to retrench or retain the final *e* of the preposition *entre*, between, among, when it is placed before the pronouns *eux*, *elles*, and *autres*; but it is always rescinded in the following compound words:

Entr'acte	} an interlude to help one another to hear imperfectly to half open	} for	{	Entre-acte
s'entr'aider				se entre-aider
entr'ouvr				entre-ouvr
entr'ouvrir				entre-ouvrir

And a few others; but it is indifferent to say:

entre eux	} or	{	entr'eux	}	between them
entre elles			entr'elles		between them
entre autres choses			entr'autres choses		among other things

EXERCISE.

The soul; the heroine; the mind; he loves him; she
âme f. herotne f. esprit m. il aime 2 le 1; elle
 loves her; I love this man; you do not understand
2 la 1 je aime homme m. vous " ne entendes 2 pas 3
 me; he esteems thee; he goes away; it was the golden age;
me 1; il estime 2 te 1; se en-ra ce étoit le dor 2 âge 1;
 do not go there; if he comes; if they please; what has he
" ne allez pas là si vient ils veulent; que a-t-il
 said? till night; though he says; since he knows;
dît? jusque au soir m. quoique dise; puisque sait;
 when he saw; between them; somebody is come.
lorsque vit; entre eux; quelque un est venu.

N. B. In the following French negative modes of speech, which answer to the accompanying English translation, the *caret* points out the place which the French verb must occupy, whenever it is not in the infinitive mood.

Not	ne + pas ne + point	as je ne suis pas, etc. nous n'avons point	I am not, etc. we have not
never	ne + jamais	il ne joue jamais	he never plays
nothing	ne + rien	vous ne dites rien	you say nothing
nobody	ne + personne	je ne vois personne	I see nobody
not a jot	ne + goutte	je ne vois goutte	{ I do not see, or I see not in the least
nowhere, etc.	ne + nulle part	je ne vais nulle part	

But in compound tenses, it is the auxiliary verb that parts the negative *ne* from the *pas* or *point*, etc. that accompany it, as, nous n'avons point parlé, we have not spoken; on n'auroit jamais cru, one could never have believed.

N. B. The addition of *pas*, or *point*, to the negative particle *ne*, must not be considered as a second negation; but only as a complementary part of it. For in such cases, *pas*, *point*, *goutte*, are mere restrictive terms, nearly resembling the English words, *jot*, *bit*, *tittle*, sometimes added to *not*, with this difference, that *pas* and *point* in French have nothing trivial in them.

EXERCISE.

I do not say; I have not said; I have never seen; I never
 * *dis* *ai* *dit* *ai* *vu*
 (tell a falsehood;) I do nothing; I have done nothing; is he
mens *fais* *fait* *est-il*
 not arrived? does not he come? I see nothing; has he never seen?
arrivé * *2 vient* *1 vois* *a-t* *vu*
 he never loses his time; that (is worth) nothing. I met nobody
perd *temps m. cela vaut* *rencontrai.*

There are many words which are alike in both languages, and others which differ only in their termination.

The expressions, which are perfectly alike, are particularly those that have the following terminations :

-al	as	animal, cardinal, fatal, général, local, moral, natal, original, principal, etc.
-ble	_____	capable, fable, etc. bible, éligible, etc. noble, double, soluble, insoluble, etc.
-ace	<i>Q. 1.</i>	face, grimace, grace, place, préface, race, surface, trace, etc.
-ance	_____	chance, complaisance, extravagance, ignorance, lance, tempérance, etc.
-ence	_____	abstinence, conférence, continence, diligence, éloquence, patience, etc.
-ice	_____	artifice, auspices, édifice, justice, injustice, office, orifice, précipice, solstice, etc.
-acle	_____	miracle, oracle, obstacle, receptacle, tabernacle, spectacle, etc.
-ade	_____	ambuscade, cavalcade, brigade, esplanade, sérénade, rétrograde, etc.
-age	_____	âge, adage, bandage, cage, cordage, image, page, plumage, rage, etc.
-ege	_____	collège, privilège, sacrilège, siège, sortilège, etc.
-ge	_____	vestige, doge, barge, charge, orange, forge, rouge, refuge, déluge, etc.
-ule	_____	globule, ridicule, animalcule, corpuscule, formule, module, mule, pustule, valvule, etc.
-ile	_____	bile, débile, agile, docile, ductile, facile, fragile, nubile, reptile, versatile, etc.
-ine	_____	carabine, fascine, doctrine, héroïne, machine, marine, famine, mine, rapine, etc.
-ion	_____	action, fraction, légion, nation, opinion, passion, question, religion, etc.

-ant	as	arrogant, constant, élégant, éléphant, pétulant,
-ent	—	absent, accident, compliment, augment, content, élément, fréquent, serpent, etc.

Many other English words require only the change of termination in the following manner :

-ary	into	-aire	as	military	militaire
-ory	—	-oire	—	glory	gloire
-cy	—	-ce	—	clemency	clémence
-ty	—	-té	—	beauty	beauté
-ous	—	-eux	—	dangerous	dangereux
-our	—	-eur	—	favour	faveur
-or	—	-eur	—	error	erreur
-inc	—	-in	—	clandestine	clandestin
-ive	—	-if	—	expressive	expressif
-ry	—	-rie	—	fury	furie

N. B. Adjectives in $\left\{ \begin{array}{l} -eux \\ -if \\ -in \end{array} \right\}$ make their feminine in $\left\{ \begin{array}{l} -euse \\ -ive \\ -ne \end{array} \right\}$

EXERCISE.

The beauty of that fable; the horror of vice; the utility
of science; the atrocity of this action; the violence of his
art. f. f. f. h m. m. f.
passions; the simplicity of that machine; an audacious
pl. f. f. 2
conspirator; the absurdity of that opinion; the military
m. 1. f. f. pl. 2
evolutions; an industrious nation; an important victory; an
pl. 1. 2 f. 1. 2 f. 1.
alimentary pension; a dangerous animal; a figurative
2 f. 1 2 m. 1 2
expression; a famous general; his constant generosity; he is
f. 1 m. 2 f. 1 if est
incapable of attention; his impudence is visible; his fidelity
son f.
is indubitable; she is very attentive; your clemency is
elle très- f. f.
admirable; the destruction of his fortune was the consequence
f. f. fut f.
of his temerity; she is very scrupulous; his condition is horrible;
f. très- f. f.
his parents are very miserable; this history is incontestable;
pl. sont très- pl. f.
your facility is prodigious; his perfidy is odious; it was an hor-
f. f. f. ca étoit

rible famine; the sublimity of his sentiments is still preferable to
 the energy of his expressions; it was a decisive action; the
 carnage was terrible; that obstacle is invincible; this
 instrument is not harmonious; the prosperity of the wicked is
 not durable; your insidious presents are not acceptable; his
 memory is truly extraordinary; that is his principal occupation
 a central position; his extravagance is visible; these arguments
 are insoluble.

PART I.

OF WORDS CONSIDERED IN THEIR NATURE AND INFLECTIONS.

There are, in French, nine sorts of words, or parts of speech, namely,

- | | | |
|--------------------------|-------------|------------------|
| 1. Substantive, or Noun, | 4. Pronoun, | 7. Preposition, |
| 2. Article, | 5. Verb, | 8. Conjunction, |
| 3. Adjective, | 6. Adverb, | 9. Interjection. |

CHAP. I.

OF THE SUBSTANTIVE, OR NOUN.

The substantive is a word, which serves to name a person, or thing, as *Pierre*, Peter; *livre*, book, etc.

*There are two sorts of substantives, the *substantive proper*, or *proper name*, and the *substantive common*, also called *appellative*.

The *proper name* is that which is applied to a particular person, or thing, as *César*, Cesar, *la Tamise*, the Thames.

The *substantive common* is that which belongs to a whole class of objects. The word *homme*, man, is a substantive common, as it is applicable to any individual, as *Peter*, *Paul*, *John*, etc.

Of these nouns, some are *collective*, and others *abstract*. Collectives express either a whole mass, as *une armée*, an army; *une forêt*, a forest; or a partial assemblage, as *une quantité de*, etc. a certain quantity of; *la plupart*, most part, etc.

Abstract nouns are the names of qualities abstracted from their subjects, as *surface*, *rondeur*, *science*, *sagesse*; surface, roundness, knowledge, wisdom, etc.

In substantives are to be considered *Gender* and *Number*.

OF GENDER.

There are *only* two genders, the *masculine* and *feminine*.

The *masculine* belongs to the male kind, as *un homme*, a man; *un lion*, a lion, etc.

The *feminine* belongs to the female kind, as *une femme*, a woman; *une lionne*, a lioness, etc.

This distinction has, through imitation, been extended to all substantives, as *un livre*, a book, is masculine; *une table*, a table, is feminine, etc. (see p. 36, 39, etc.)

OF NUMBER.

There are two numbers; the *singular* and the *plural*.

The *singular* expresses *one single* object, as *un homme*, *un livre*.

The *plural* announces *more* objects *than one*, as *des hommes*, *des livres*.

Proper names have no plural, as *Londres*, *Paris*, *Milton*, etc.

OF THE FORMATION OF THE PLURAL OF FRENCH SUBSTANTIVES.

General Rule.

	Singular.	Plural.
The Singular is generally changed into a plural by adding an <i>s</i> ,	as $\left\{ \begin{array}{l} \text{le roi the king} \\ \text{la reine the queen} \end{array} \right.$	$\left\{ \begin{array}{l} \text{les rois the kings} \\ \text{les reines the queens} \end{array} \right.$

EXCEPTIONS.

First Exception.

Sing.	Plural.	Singular.	Plural.	
-s	$\left\{ \begin{array}{l} \text{remain un-} \\ \text{alterable.} \end{array} \right.$	-s	as le fils, <i>the son</i> ;	les fils, <i>the sons</i> .
-x		-x	la voix, <i>the voice</i> ;	les voix, <i>the voices</i> .
-z		-z	le nez, <i>the nose</i> ;	les nez, <i>the noses</i> .

Second Exception.

Sing.	Plural.	Singular.	Plural.
-au	$\left\{ \begin{array}{l} \text{take an } x \\ \text{and make} \end{array} \right.$	-aux	as bateau, <i>boat</i> ;
-eu		-eux	feu, <i>fire</i> ;
-ou*		-oux	bijou <i>jewel</i> ;
			bateaux, <i>boats</i> ;
			feux, <i>fires</i> .
			bijoux, <i>jewels</i>

Third Exception.

Sing.		Plural.	Singular.	Plural.
-al †	are changed into	-aux	as cheval, horse ;	chevaux, horses.
-ail ‡		-aux	travail, work ;	travaux, works.

Fourth Exception.

Sing.	Plural.	Singular.	Plural.
-ant ||	<div> <div>now drop their t</div> <div>in polysyllables</div> </div> as	-ants	enfant, child; enfans, children.
-ent		-ents	moment, moment; momens, moments.

* Those in *-ou*, that take *x* in their plural, are *chou*, *caillou*, *bijou*, *genou*, *hibou*, *joujou*, *pou*,—the others now follow the general rule, and take *s*, as *clou*, *clous* ; *verrou*, *verrous*, etc.

† Several nouns in *-al*, as *bal*, *cal*, *pal*, *régal*, *carnaval*, *local*, etc. follow however the general rule, simply taking *s*.

‡ Those in *-ail*, making their plural in *aux*, are particularly *bail*, *sous-bail*, *corail*, *émail*, *soupirail*, *travail*, *vantail*, *ventail* ; the rest, as *attirail*, *détail*, *éventail*, *gouvernail*, *portail*, *sérail*, etc. follow the general rule.

|| Only polysyllables in *-nt* drop the *t*, but monosyllables retain it, as *chant*, *chants* ; *gant*, *gants* ; *dent*, *dents* ; etc. except, however, *gent*. *gens*.

	Singular.		Plural
These six are irregular	ail <i>garlick</i>	aulx	<i>heads of garlick</i>
	bétail <i>cattle</i>	bestiaux	<i>cattle</i>
	aïeul <i>grandfather</i>	aïeux	<i>ancestors</i>
	ciel <i>heaven</i>	cieux	<i>heavens</i>
	œil <i>eye</i>	yeux	<i>eyes</i>
	bercail <i>sheepfold</i>	<i>has no plural</i>	

EXERCISE.

The flowers of the	<i>garden</i> ;	the niceties of the language ;
<i>fleur</i>	<i>jardin</i>	<i>délicatesse</i> <i>langue</i>
the palaces of the kings ;		the woods of those countries ;
<i>palais</i>	<i>roi</i>	<i>bois</i> <i>pays</i>
the walnuts of their orchards ;		the pictures of those painters ;
<i>noix</i>	<i>verger</i>	<i>tableau</i> <i>peintre</i>
the feathers of these birds ;	the melody of their voices ;	the
<i>plume</i>	<i>oiseau</i>	=f. s. <i>voix</i>
gods of the pagans ;	the jewels of my sisters ;	the cabbages
<i>dieu</i>	<i>païen</i> <i>bijou</i>	<i>sœur</i> <i>chou</i>
of our gardens ;	these charming places ;	the horses of my
<i>jardin</i>	<i>charmans</i> 2 <i>lieu</i> 1	<i>cheval</i>
stables ;	the fans of these ladies ;	the (front gates) of those
<i>écurie</i>	<i>éventail</i> <i>dame</i>	<i>portail</i>
churches ;	the actions of my ancestors ;	the evils of this
<i>église</i>	— <i>aïeul</i>	<i>mal</i>
life	the victories of those generals ;	the works of those
<i>vie</i>	=	<i>travail</i>
architects ;	the corals of those seas ;	the (learned men) of
— <i>tecte</i>	<i>corail</i> <i>mer</i>	<i>savant</i>
those times ;	the presents of my parents ;	the teeth of your
<i>temps-là</i>	—	<i>dent</i>
combs ;	the playthings of our children ;	the heads of these
<i>peigne</i>	<i>joujou</i> <i>enfant</i>	<i>tête</i>
nails.		
<i>clou.</i>		

CHAP. II.

OF THE ARTICLE.

The *Article* is a small word prefixed to substantives, to determine the extent of their signification.

The French article is	<i>le</i> before a masc.	the plural is <i>les</i> for both genders,
	substantive	
	<i>la</i> before a femin. substantive	

EXAMPLE.

Sing. { *le jour* *the day* } plur. { *les jours* *the days*
 { *la nuit* *the night* } { *les nuits* *the nights*

EXERCISE.

The sun, *the moon,* *and the stars.* *are the glory of*
 soleil m. *lune f.* *étoile f. pl.* *sont = f.*
nature. *The king,* *the queen,* *and the princes are well*
art. —f. *roi m.* *reine f.* — *m. pl.* *très*
pleased. *The rose,* *the violet,* *the tulip,* *the narcissus,*
satisfaits. — *f.* *violette f.* *tulipe f.* *narcisse m.*
the hyacinth, *the gilliflower,* *the jasmine,* *the lily,* *the*
 jacinthe f. *giroflee f.* *jasmin m.* *lis m.*
honeysuckle, *the ranunculus,* *are the delight* *of the sight.*
chèvre-feuille m. *renoncule f.* *délices f. pl.* *vue f.*
Poetry, *painting, and* *music, are* *(sister arts.)* *The*
art. poésie f. *art. peinture f.* *art. musique f.* *sœur f. pl.*
day and the night are equally *necessary.*
jour m. *nuit f.* *également* *nécessaires.*

The article is subject to elision or contraction.—
 (See p. 45 and 46.)

Elision of the article is the omitting of the *e* in *le*,
 or the *a* in *la*, when these articles precede a noun be-
 ginning with a vowel, or *h* mute.

EXAMPLE.

l'argent } instead of { *le argent* *the money*
 l'histoire } { *la histoire* *the history*

But in this case the place of the letter thus omitted
 is supplied by an apostrophe.

EXERCISE.

The soul of man *without* *cultivation* *is like a*
 âme f. art. homme m. *sans* *culture f.* *est comme*
diamond (in the rough.) *The history of Spain is sometimes*
 diamant m. *brut* = *h m.* *Espagne quelquefois*
very interesting. (Look at) *the amaranth and the anemone ;*
très-intéressante *Considérez* *amaranthe f.* — *f.*
what beauty! *Self-love* *and* *pride are* *always the*
 quelle = f. *art. amour-propre* *art. orgueil* *toujours*
offspring of a weak mind. *Honesty,* *inno-*
parlage m. *faible 2 esprit m. 1. art.* *Honnêteté, h. m. art.*
cence, *honour,* *and the love of* *virtue, are (very*
 honneur, h. m. *amour* *art. vertu f.* *très-*

much) esteemed. Summer, autumn, and winter,
estimés art. été art. automne art. hiver. h. m.
 are very changeable. France is separated from Italy by the
variables art. — séparée de art. Italie par
 Alps, and from Spain by the Pyrenees.
Alpes, pl. art. — pl.

Contraction in grammar is the reducing of two syllables into one, and takes place when the preposition *a* or *de* precedes the article; in which case, instead of putting *de le* before a masculine singular, beginning with a consonant, or *h* aspirated, *du* must be employed; instead of *à le*, *au* must be used; and before the plural substantives of both genders, *de les* is changed into *des*, and *à les* into *aux*.

Thus	{	Du roi	is instead of	de le roi	of the king
		du héros		de le héros	of the hero
		au roi		à le roi	to the king
		au héros		à le héros	to the hero
		des rois		de les rois	of the kings
		des reines		de les reines	of the queens
		aux rois		à les rois	to the kings
		aux reines		à les reines	to the queens

EXERCISE.

The top of the mountains, and the bottom of the valleys
sommet m. montagne f. fond m. vallée
 are equally agreeable. Silk is soft to the touch. The
également agréables art. soie f. douce toucher m.
 happiness of a feeling man is to relieve the wants of the
bonheur m. sensible 2 1 de subvenir à besoin
 poor. A man given to pleasure was never a great man.
pauvre m. s. livré, art. plaisir m. fut grand
 He obeyed the orders of the king. The warbling of birds,
Il obéit à ordres gazouillement m. art. oiseau
 the murmuring of streams, the enamel of meadows, the
—re m. art. ruisseau émail m. art. prairie
 coolness of woods, the fragrance of flowers, and the sweet
fraîcheur f. art. bois parfum m. art. fleur douce
 smell of plants, contribute greatly to the pleasure of the
odeur f. art. plantes contribuent beaucoup
 mind and to the health of the body.
esprit santé f. corps m.

De and *à* are never contracted with *la*.

EXAMPLES.

De la reine of the queen | *à la reine* to the queen
 Nor are *de* and *à* contracted with *le*, before a masculine substantive singular, beginning with a vowel or *h* mute.

EXAMPLES.

De l'esprit of the mind | *de l'homme* of man
À l'esprit to the mind | *à l'homme* to man

Contraction likewise does not take place, when the adjective *tout*, all, every, intervenes between *de*, or *à*, and the article.

EXAMPLES.

<i>De tout le monde,</i>	|	of every body.
<i>De tous les hommes,</i>	|	of all men.
<i>À tout le monde,</i>	|	to every body.
<i>À tous les hommes</i>	|	to all men.
<i>De toutes les vertus,</i>	|	of all virtues.
<i>À toutes les maisons,</i>	|	to all houses.

EXERCISE.

The hope of success strengthened the cause of
espérance f. art. *réussite f.* fortifia —f.
 virtue, and weakened the audaciousness of rebellion.
 art. *vertu f.* affoiblit audace f. art. —f.
 Fire of imagination, strength of mind, and
 art. *Feu m.* art. —f. art. *force f.* art. *esprit* art.
 firmness of soul, are gifts of nature. We saw
fermeté f. art. *âme* des dons m. pl. art. —f. *Nous vîmes*
 with horror that man given up to avarice and vo-
 avec = *livré ** art. — d art. vo-
 luptuousness. Good cultivation is that which contributes
luplé f. art. *bonne culture f.* ce qui contribue
 most to the fertility of the soil. More or less pain
le plus = *terre f.* Plus ou moins de peine
 is the lot of every body. The history of man under
partage m. tout art *monde m.* = art. sous
 all the circumstances of life, is the study of the
toutes art. circonstance f. art. *vie f.* étude
 wise. Playfulness does not become all ages
sage m. art. *Enjouement m.* * ne s'édifie ni d art. —m. pl.
 nor all characters.
 ni d art. *caractère m. pl.*

I. GENERAL RULE. In French, the article always agrees in gender and number with the substantive to which it relates.

EXAMPLES.

<i>Le livre que je cherche,</i>	The book which I am looking for.
<i>La femme que je vois,</i>	The woman whom I see.
<i>Les hommes qui étudient,</i>	The men that study.

EXERCISE.

The father,	mother,	brothers,	sisters,
père m. art.	mère f. art.	frères m. pl. art.	sœurs f. pl. art.
uncles,	aunts,	and several other relations	
art. oncles m. pl. art.	tante f. pl. art.	plusieurs autres parents m. pl. art.	
were present.	What we value	is health,	frugality,
étoient présents.	Ce que nous estimons	c'est art. santé f. art. = f.	
liberty,	vigour of mind	and body;	it is the love of
art. = f. art.	vigueur f. art.	art. corps m. ce	amour m.
virtue,	reverence for the gods,	fidelity to all	
art. f. art.	crainte f. de	dieu m. pl. art. = f.	envers
mankind,	moderation	in prosperity,	for-
art. monde m. art. — f.	dans art. = f. art.	fer-	
titude in adversity,	courage,	good morals,	and the
ce f. art. = f. art. — m. art.	bonnes mœurs f. pl.		
abhorrence	of flattery.		
horreur f. h. m. art. = f.			

II. GENERAL RULE. The article and the prepositions *à* and *de*, whether contracted or not, are invariably to be repeated before every substantive.

EXAMPLES.

<i>L'esprit, les grâces, et la beauté nous captivent.</i>	Wit, grace, and beauty, captivate us.
<i>Je vis hier le roi, la reine, et les princes.</i>	I saw yesterday the king, queen, and princes.
<i>L'ignorance est la mère de l'erreur, de l'admiration, et des préventions de toute espèce.</i>	Ignorance is the mother of error, admiration, and prejudices of every kind.

EXERCISE.

Innocence	of manners,	sincerity,	obedience,
art. — f. art.	mœurs, pl. art. = f. art.	obéissance f. art.	
and abhorrence	of vice,	inhabit this	happy region.
art. horreur, h. m. art. — m.	habitent	heureuse — f.	
The plants of the	gardens, the animals of the	forests, the minerals	
plante	jardin m. —	forêt f. —	
of the earth,	the meteors of the sky,	must all	concur
terre f. météore	ciel m. doivent tous	concourir	
to store	the mind with an	inexhaustible variety.	Neither
" enrichir	par	inépuisable 2. = f. 1	"

suffering, punishment nor kindness make any
 art. *peine* f. art. *châtiment* m. * art. *caresse* f. pl. *ne font nulle*
 impression on those minds. The lily is the emblem of
 — sur âme pl. lis m. symbole m.
 virginity, candour, innocence and
 art. = f. de art. = f. de art. — f. de art.
 purity.
pureté f.

Du, de la, de l', des, answering to the English particu-
 lar *some*, expressed or understood, have by way of
 ellipsis passed into habitual use.

EXAMPLES.

Je mange du pain.
Il prend de la peine.
Nous mangeons du hachis.
Elle conçoit de la haine.
Vous avez de l'amitié.
Vous prenez de l'humeur.
Nous cueillons des pommes.
Ils vendent des oranges.

I eat bread.
 He takes some trouble.
 We eat some hash.
 She conceives a hatred.
 You have some friendship.
 You go into an ill humour.
 We gather apples.
 They sell oranges.

EXERCISE.

Give me some bread and butter. Offer him some
Donnez-moi pain m. pr. art. *beurre* m. *Offrez-lui*
 meat. Take some salt. (There is) mustard. We
viande f. *Prenez sel* m. *Voilà* pr. art. *moutarde* f. *Nous*
 have some ginkins. Shall I offer you some fowl? Shall
avons cornichons pl. *Vous offrirai-je poulet* m. *Vous*
 I help you to some fruit? I will take (with pleasure) some
servirai-je * — m. *Je prendrai volontiers*
 broth. Bring me some bread. Pour me out some beer.
bouillon m. *Apportez-moi* *Versez-moi* * *bière* f.
 Drink some wine. Take some tea. Put (in it) some sugar
Buvez vin m. *Prenez thé* m. *Mettez-y sucre* m.
 and milk. I hear some noise. There falls some hail.
 pr. art. *lait* m. *J'entends bruit* m. *Il tombe grêle* f. s.
 She has some pride. Have you any ink and
Elle a orgueil m. *Avez-vous* pr. art. *encre* f. pr. art.
plumes pl. *Mettez huile* m. pr. art. *vinaigre* m. *dans salade* f.
 Eat some lobster. He has received some gold and
Mangez pr. art. *homard* m. h. asp. *Il a reçu or* m.
 silver.
 r. art. *argent* m.

CHAP. III.

OF THE ADJECTIVE.

The adjective is a word which is added to a substantive to express its quality, as

bon père	good father	bonne mère	good mother
beau livre	fine book	belle image	fine image

These words, *bon, bonne, beau, belle*, are adjectives, as they express the qualities of *père, mère, livre, image*.

A word is known to be an adjective, when it can be properly joined with the word *personne*, or the word *chose*. Thus, *habile*, skilful, and *agréable*, agreeable, are adjectives, because we can say *personne habile*, skilful person; *chose agréable*, agreeable thing.

In French, the adjective takes the *gender* and *number* of the substantive to which it relates. This difference of *gender* and *number* is generally marked by the termination.

OF THE FORMATION OF THE FEMININE OF FRENCH ADJECTIVES.

RULE I. *All adjectives ending in the singular in e mute, are of both genders.*

EXAMPLES.

Un homme aimable	An amiable man.
Une femme aimable	An amiable woman.

RULE II. *Whenever the adjective does not end in e mute, the e mute is added to form its feminine.*

EXAMPLES.

m.	{	prudent	f.	{	prudente	{	prudent
		sensé			sensée		sensible
		poli			polie		polite
		tortu			tortue		crooked
		instruit			instruite		informed

RULE III. *Adjectives in -el, -eil, -ien, -on, and -et, to form their feminine, double their last consonant, and take e mute.*

EXAMPLES.				
m.	cruel	cruelle	cruel	= 50
	pareil	pareille	like	= 3
	ancien f.	ancienne	ancient	= 80
	bon	bonne	good	= 18
	net	nette	clean	= 34

of each
termination.

RULE IV. Adjectives ending in *f*, change this letter into *v*, and take *e* mute.

EXAMPLES.				
m.	br f	brève	short	
	act f	active	active	
	na f	naïve	ingenuous	
	ne f	neuve	new	

RULE V. Adjectives ending in *-x* change *-x* into *-s*, and take *e* mute.

EXAMPLES.				
m.	honte x	honteuse	ashamed	
	vertue x	vertueuse	virtuous	
	jalous x	jalous	jealous	

RULE VI. Adjectives, or rather *substantives*, ending in *-eur*, derived from verbs, generally change the *r* into *s*, and take *e* mute; but several, mostly of Latin origin, require *-eur* to be changed into *-rice*; in others, *-eur* is transformed into *-eresse*, and about twelve, as *antérieur*, *citérieur*, *extérieur*, *intérieur*, *inférieur*, *meilleur*, *mineur*, *majeur*, *postérieur*, *supérieur*, *ultérieur*, *prieur*, take only an *e* mute, and follow the *Second Rule*.

EXAMPLES.				
m.	trompeur	trompeuse	deceitful	
	menteur	menteuse	lying	
	parleur	parleuse	talkative	
m.	acteur	actrice	actor, actress,	
	accusateur	accusatrice	accuser	
	admirateur	admiratrice	admire	
m.	enchanteur	enchanteresse	enchanting	
	pêcheur	pêcheresse	sinful	
	vengeur	vengeresse	avenging.	

EXERCISE.

She is decent.
Elle —

This house is well situated.
Cette maison f. bien situé

This pear
poire

is too ripe. She is tall and well formed. This story is
trop mûr grand bien fait *histoire f.*
 very entertaining. This person is very volatile. This moun-
très-amusant *personne f. bien léger* *mon-*
 tain is steep. This road is not very safe. The door is not
taillé f. *escarpé* *route f.* *côté* *porte f.*
 open. This room is dark. This street is too narrow. It is
ouvert *chambre f. obscur* *rue f.* *étroit* *Ce*
 an ancient custom. She has carnation lips. His
coutume f. *a* *art.* *vermeil 2* *lèvre f. pl. 1.* *sa*
 memory will be immortal. His manners are natural. The
=f. *sera* *—tel* *Ses manières f. pl.* *naïf* *The*
 engagement was warm. (That is) an original thought. This
action f. *fut* *vif* *voilà* *neuf 2* *pensée f. 1.*
 cloth is the best of all. They are delusive pro-
étape f. *meilleur* *f. pl.* *Ce* *des trompeur 2* *pro-*
mises. He seduces by his fawning manners. The
messe f. pl. 1. *séduit par* *flatteur 2* *manières f. pl. 1.*
 delightful valley of Tempe is in Thessaly.
délicieux *vallée f.* *Tempé* *dans art.* *=f.*

EXCEPTIONS TO THE SECOND RULE.

The following adjectives double the last consonant in forming the feminine.

m.	f.	m.	f.	
bas	basse low	épais	épaisse thick	
gras	grasse fat	métis	métisse mongrel	
las	lasse tired	gros	grosse big	
expres	expresse express	sot	sotte silly	
profes	professe professed	monk	vieillot	oldish
		or	nul	no, null
		nun	gentil	genteel

OTHER EXCEPTIONS TO THE SECOND AND FIFTH RULES.

The following adjectives form their feminine by doubling the *l* in the masculine before a vowel.

m.	f.	m.	f.
beau	belle	fou	folle mad
bel		fol	
nouveau	nouvelle	mou	molle soft
nouvel		mol	
vieux	vieille		
vieil			

The following are entirely irregular.

Of the Adjective.

m.	f.		m.	f.	
blanc	blanche	white	faux	fausse	false
franc	franche	frank	roux	rousse	red
frais	fraîche	fresh	doux	douce	sweet
Grec	Grecque	Greek	aigre-doux	aigre-douce	tartish sweet
public	publique	public	tiers	tierce	third, etc.
caduc	caduque	frail	tors	torse, ar	twisted
Turc	Turque	Turkish	coi	coite	still, snug
long	longue	long	favori	favorite	favourite
benin	benigne	benign	jumeau	jumelle	twin
malin	maligne	malignant	traître	traîtresse	traitor

N. B.	m.		f.	
	concret		concrète	Following the second rule, except in the additional accent, and differing from the numerous terminations in -et, of the THIRD RULE.
	discret		discrète	
	indiscret		indiscrète	
	inquiet		inquiète	
	complet	make	complète	
	incomplet		incomplète	
	replet		replète	
	suret		sureté	
	prêt		prête	

Préfix m. makes *préfixe f.*, and is the only adjective in -x, which preserves this letter, and follows the SECOND RULE.

Some adjectives have no feminine, as *bisché*, *dispos*, *fat*, *paillet*, etc.; others have no masculine, as *blette*, etc.

EXERCISES.

The grass is very thick. That soup is very good, but too fat.
herbe f. soupe f. mais trop
 It is a foolish undertaking. There is no truth in all that.
sot entreprise f. Il n'y a nul vérité f. dans tout cela
 This water is not clean. It is a very silly history. It is in the
eau f. net. Ce 2 fol 3 = f. 1 à
 newest fashion. It is a fine statue. The law is express upon
Nouveau mode f. beau = f. loi f. sur
 that point. He lives in a state of luxurious idleness. This wax
*—m. Il vit dans * * mou oisiveté f. cire f.*
 is not very white. She is as fresh as a rose. The paint
** comme —f. peinture f.*
 on that wainscot is not dry. His answer is a mere evasion.
de lambris m. réponse f. franc dé faite f.
 The thing is public. That plant possesses a pernicious
chose f. herbe f. a malin 2
 property. She is of a benevolent character. The avenging
*qualité f. 1 a * benin 2 humeur f. vengeur 2*

thunderbolt smote that impious wretch. He extended to
foudre f. 1 frappa *impie m. ** *tendit 2 **
 us a protecting hand. This woman is jealous and deceit-
nous 1 — *leur 2 main f. 1.* *femme f. jaloux* *faux*
 ful. His temper is mild. This colour is too red. These old
Son humeur f. doux *couleur f. trop rouge*
 clothes are good for nothing.
hardes f. pl. ne *à rien*

OF THE FORMATION OF THE PLURAL OF FRENCH ADJECTIVES.

GENERAL RULE. Every adjective forms its plural by the simple addition of *s*, as *bon*, *bons*, *bonne*, *bonnes*, *poli*, *polis*, *polie*, *polies*. This rule is without exception as it regards the feminine termination; but the masculine has the four following exceptions.

EXCEPTIONS.

1. Adjectives ending in *-s* or *-x*, do not change their termination in the plural, as *gros*, *gras*, *hideux*:

2. Those ending in *-au*, take *x* in the plural, as *beau*, *beaux*, *nouveau*, *nouveaux*.

3. Some adjectives in *-al*, change this termination into *aux*, as *égal*, equal, *égaux*; *général*, *généraux*; but most of these have no plural masculine, as *amical*, *austral*, *boréal*, *canonial*, *conjugal*, *diamétral*, *fatal*, *fi-lial*, *final*, *frugal*, *jovial*, *lustral*, *matinal*, *naval*, *pastoral*, *péctoral*, *special*, *venal*, and some others.

4. Polysyllables ending in *-nt*, according to the most general practice, drop the *t* in the plural, as *ex-cel-lent*, *excellens*; but monosyllables retain it, as *lent*, slow, *lents*. The adjective *tout*, all, makes *tous*.

EXERCISE.

They are envious and jealous. Those fowls are big and
Its = *poulet m. pl.*
fat. Owls are frightful birds. (There
art. hibou m. pl. *des hideux 2 oiseau m. pl. 1.* *Voilà*
 are) some beautiful jewels. The two new operas
[de beaux bijou m. pl. *deux nouveau —m. pl.*
 have succeeded. Men are only equal in the
ont réussi art. 2 ne 1 qua 4 3 par

infirmities of nature. The general officers are
 = art —f. —2 officiers m. pl. 1
 assembled. This fruit is excellent. His proficiency
 —ble —m. pl. sent — Ses progrès m. pl.
 is slow, but solid. All his friends have been very glad to
 sent solide ami m. pl. ont été bien aise de
 see him. Those ladies are tired with walking. You
 voir 2 le 1 dame f. pl. las de marcher. Vous
 have powerful enemies, but their efforts will be vain
 avec de ennemi m. pl. mais leurs —m. pl. seront —
 and useless. The four cardinal points are the east,
 inutile quatre 2 point m. pl. 1. orient m.
 west, south, and north.
 art. occident m. art. midi m. art. nord m.

OF THE DEGREES OF SIGNIFICATION OF THE ADJECTIVE.

Grammarians commonly reckon *three* degrees of comparison; the *positive*, the *comparative*, and the *superlative*.

The *positive* is the adjective expressing the quality of an object, without any increase or diminution, as *beau, belle*.

EXERCISE.

A child gentle, amiable, and docile, is beloved by every
 enfant m. doux, aimable — aimé de tout
 body. An ingenuous candour, an amiable simplicity and a
 le monde. — nu 2 =f. 1 =f.
 lively artlessness are the charm of youth. The
 piquant 2 naïveté f. 1 charme m. art. jeunesse f.
 sight of an agreeable landscape is a varied and rapid source
 vue f. agréable paysage m. varié 2 rapide 3 —f. 1
 of delightful sensations.
 délicieux 2 —f. pl. 1.

The *comparative* is so called, because it draws a comparison between two or many objects. When two things are compared, the one is either superior, inferior, or equal to the other; hence three sorts of comparison, that of *superiority*, *inferiority*, and *equality*.

N.B. The adverbs *plus*, *moins*, and *aussi*, which mark these three kinds of comparison, are to be repeated before every adjective, when several are joined to the same substantive, and are followed by the conjunction *que*, rendered in English by *than*, or *as*.

The comparative of *superiority* is formed by putting *plus*, more, before the adjective, and *que*, than, after it.

EXAMPLES.

La rose est plus belle que la violette, | The rose is more beautiful than the violet.

EXERCISE.

The republic of Athens was more illustrious than that of Lacedemon. *république f. Athènes a été illustre celle*
 Homer was, perhaps, a greater genius than Virgil; but Virgil had a more delicate and more refined taste than Homer. *Homère étoit peut-être grand génie m. Virgile mais a eu fin 2 délicat 3 goût m. 1 h m. Milton appears (to me) more sublime than all the other epic poets. paroit 2 me 1 —*
autre 1 épique 3 poète m. pl. 2.

EXAMPLE.

The comparative of inferiority is formed by prefixing *moins*, less, to the adjective, and adding *que*, than, after it.

La violette est moins belle que la rose, | The violet is less beautiful than the rose.

EXERCISE.

Shipwreck and death are less fatal than the measures which attack virtue. *navfrage m. art. mort f. funestes m. qui attaquent art. f. f. The violet is less brilliant to the eye than the lily, a true emblem of modesty m. pl. lis m. * véritable 2 emblème m. 1 art. = f. and of pride. Autumn is less varied than de art. orgueil m. art. automne f. varié art. spring, but it is richer. printemps m. elle riche.*

The comparative of equality is formed by placing *aussi*, as, before the adjective, and *que*, as, after it.

EXAMPLE.

La tulipe est aussi belle que la rose, | The tulip is as beautiful as the rose.

EXERCISE.

Pope's images are as perfect as his style is harmonious. *de Pope 2 art. — f. pl. 1 parfait son — m. Delicacy of taste is a gift of nature = art. délicatesse f. art. goût m. don m. art.*

ture as scarce as true genius. The love of our neighbour
 —f. rare art. *vrai génie m.* amour du * prochain
 is as necessary in society for the happiness of life,
 = dans art. =f. pour bonheur m. art. vie f.
 as in christianity for eternal salvation. It is as easy
 art. —*nisme m.* art. —*nel 2* salut m. 1 aise
 to do good as to do evil.
 de faire art. bien m de art. mal m.

The three following adjectives, *meilleur*, better, *pire*, worse, *moindre*, less, are comparatives in themselves.

N. B. As most beginners are apt to confound these comparative-adjectives with the comparative-adverbs, *MIEUX*, *PIS*, and *MOINS*, because they are generally rendered by the same English words *better*, *worse*, and *less*, it may be adviseable to subjoin here these comparative adverbs with their positives, that the difference of meaning may serve as a distinction.

Adjectives.	<i>Meilleur</i> , better, is the comparative of <i>bon</i> , good, and is used instead of <i>plus bon</i> , which is never said.
	<i>Pire</i> signifies <i>plus mauvais</i> , worse, or more wicked, and is used instead of this.
	<i>Moindre</i> means <i>plus petit</i> , less, or smaller, and is used instead of these terms.
Adverbs.	<i>Mieux</i> ,* better, is the comparative of <i>bien</i> , well, and is used instead of <i>plus bien</i> , more well, which is said in neither language.
	<i>Pis</i> * is the comparative of <i>mal</i> , badly, and is used for <i>plus mal</i> , worse. which is likewise employed.
	<i>Moins</i> is the comparative of <i>peu</i> , little, and is used for <i>plus peu</i> , which is never used.

EXAMPLES.

Ce fruit-là est bon, mais celui-ci est meilleur.	That fruit is good, but this is better.
La condition est mauvaise, mais elle a été pire,	His condition is bad, but it has been worse.
Ma dépense est petite, mais la vôtre est moindre,	My expense is small, but yours is smaller.
Il se conduit bien, mais elle se conduit encore mieux,	He behaves well, but she behaves still better.
Il se portoit mal, mais il est pis que jamais,	He was badly, but he is worse than ever.
Je parle peu, vous parlez encore moins.	I speak little, you speak still less.

* There are some instances of *pis* and *mieux* used adjectively, but this is not the place to notice them.

EXERCISE.

His reasoning is not better than yours. Your style is
Son raisonnement m. le vôtre Votre m.
 (a great deal) better than that of his brother. The thickness of
de beaucoup celui son épaisseur f.
 this wall is less than that of the next wall. This column
mur m. celle voisin 2 1 colonne f.
 is less than the other in height and thickness. The remedy
autre en hauteur f. en grosseur f. remède m.
 is worse than the disease. Your horse is worse than mine.
mal m. cheval m. le mien.

The adjective is in the *superlative* degree, when it expresses the quality in a very high, or in its highest state: hence there are two sorts of superlatives, the *absolute* and the *relative*.

The *superlative absolute* is formed by putting *très*, *fort*, *bien*, very, before the adjective; it is called *absolute*, because it does not express any relation to other objects.

EXAMPLE.

Londres est une très-belle ville, | London is a very fine city.

REMARK. The adverbs *extrêmement*, extremely, *infiniment*, infinitely, are likewise marks of the superlative absolute.

EXAMPLES.

<i>Cet homme est extrêmement</i>	| That man is extremely
<i>savant.</i>	| learned.
<i>Dieu est infiniment heureux,</i>	| God is infinitely blessed.

EXERCISE.

That landscape is very diversified, very extensive, and infinitely agreeable on every side. The Alps are very high and very steep. The style of Fenelon is very rich, and very harmonious, but it is sometimes prolix; that of Bossuet is extremely sublime, but it is sometimes harsh and unpolished.

paysage m. varié étendu
agréable de tout côté m. f. pl. haut
escarpé. —m. —
il quelquefois prolix; celui
élevé dur rude

The *superlative relative* is formed by prefixing the article *le* to the comparatives *meilleur*, *moindre*, *pire*, and to the adverbs *plus* and *moins*; it is called *relative*, as it expresses a relation to other objects.

EXAMPLES.

London est la plus belle des villes. London is the finest of cities.

Je préfère une maison de campagne au plus beau palais. I prefer a country-house to the finest palace.

Plus and moins with the article are repeated before every adjective.

EXERCISE.

The most beautiful comparison that there is perhaps in any language, is that which Pope has drawn from the Alps, *aucun langue f. celle que* *comparaison f. que il y ait peut-être dans* in his Essay on Criticism. *The most able men are* *dans son Essai sur art. Critique f. habile gens m. pl.* not always the most virtuous. *The most ancient and most* *tiré f. de* *toujours vertueux f.* general of all kinds of idolatry, was the worship rendered to the sun. *art. espèce f. pl. = étoit culte m. ren-* *du soleil m. — art. = f.* that which is wilful. *celle qui volontaire.*

AGREEMENT OF THE ADJECTIVE WITH THE SUBSTANTIVE.

RULE I. The adjective always agrees in gender and number with the substantive to which it relates.

EXAMPLES.

Le bon père, The good father.
La bonne mère, The good mother.
De beaux jardins, Fine gardens.
De belles promenades, Fine walks.

Bon is masculine singular, because *père* is masculine, and in the singular; *bonne* in feminine singular, because *mère* is feminine, and in the singular; *beaux* is in the masculine plural, because *jardins* is masculine and plural, etc.

EXERCISE.

These hills are covered with trees loaded with fruit *coteau m. pl. couvert de arbre m. pl. chargé de* already ripe. A pure stream rolls its limpid — *m. pl. déjà mûr clair ruisseau m. roule son limpide* 2 water through the midst of meadows enamelled with *cristal m. l d milieu m. prairie f. pl. émaillé de* flowers. (Every thing) interests the heart in this abode *fleur f. ph tout intéresse cœur m. séjour m.*

Of the Adjective.

which is full of charms. Fly, inconsiderate youth,
 * * *plein attrait* m. pl. Fuyez, —déré 2 jeunesse f. 1
 fly from the enchanting allurements of a vain world:
 * —teur 2 attrait 1 —2 monde m. 1
 its perfidious sweets are a slow poison which [would
 ses —de 2 douceur f. pl. 1 lent 2 — m. 1 qui dé-
 destroy] in your soul the noble enthusiasm of goodness,
truirait dans âme — enthousiasme m. art. bien m
 and the precious seeds of sublime virtues.
 = germe m. art. —2 vertu 1.

RULE II. When the adjective relates to two substantives singular of the same gender, it must be put in the plural, and agree with them in gender.

EXAMPLE.

Le roi et le berger sont égaux | The king and the shepherd are
après la mort, | equal after death.

EXERCISE.

Uprightness and piety are much esteemed, even by
 art. *droiture* f. art. *piété* f. très estimé même de
 the wicked. A man in the most elevated
méchante pl. * art. dans élevé 2 art. état 1
 and a man in the most obscure situation, are equally
 * art. obscur 2 art. état m. 1 également
 precious in the eyes of God. Pilpay and Confucius are very
 = à m. pl. Dieu —
 celebrated among the nations of Asia.
célèbre parmi peuple m. pl. art.

RULE III. When the two substantives, to which the adjective relates, are of different genders, the adjective is to be put in the masculine plural.

EXAMPLE.

Mon père et ma mère sont contents, | My father and mother are contented.

EXERCISE.

His probity and disinterestedness are known (every where).
 = f. son désintéressement m. connu partout
 * The love of life, and the fear of death, are
amour m. art. vie f. crainte art. mort f.
 natural to man. Ignorance and self-love are
 —rel art. art. —f. art. amour-propre m.
 equally presumptuous. My sister and brother were very
présomptueux f. mon m. ont été
 attentive to the instructions of their masters.
 = — maître m. pl.

NOUNS AND ADJECTIVES OF NUMBER.

Numbers are divided into five classes. viz. *cardinal, ordinal, collective, distributive, and proportional.*

CARDINAL NUMBER.	ORDINAL NUMBER.	NUMERICAL COLLEC- TIVE NOUNS.
1 un, une	<i>premier</i>	<i>unité</i> unit
2 deux	<i>deuxième</i> <i>second</i>	<i>couple</i> couple
3 trois	<i>troisième</i>	<i>paire</i> couple
4 quatre	<i>quatrième</i>	<i>trio</i> two con- ples
5 cinq	<i>cinquième</i>	<i>deux</i> couples
6 six	<i>sixième</i>	<i>demi-</i> <i>douzaine</i> half a dozen
7 sept	<i>septième</i>	<i>huitaine</i> week
8 huit	<i>huitième</i>	<i>neuvaine</i> nine days of prayer
9 neuf.	<i>neuvième</i>	<i>dixaine</i> half a score
10 dix	<i>dixième</i>	<i>douzaine</i> dozen
11 onze	<i>onzième</i>	<i>quinzaine</i> fortnight, etc.
12 douze	<i>douzième</i>	
13 treize	<i>treizième</i>	
14 quatorze	<i>quatorzième</i>	
15 quinze	<i>quinzième</i>	
16 seize	<i>seizième</i>	
17 dix-sept	<i>dix-sept- ième</i>	
18 dix-huit	<i>dix-huit- ième</i>	
19 dix-neuf.	<i>dix-neu- vième</i>	
20 vingt	<i>vingtième</i>	<i>vingtaine</i> a score
21 vingt-et-un	<i>vingt-et- unième</i>	
22 vingt-deux	<i>vingt- deuxième</i> , etc.	
30 trente	<i>trentième</i>	<i>trentaine</i> a score and a half
31 trente-et- un, etc.	<i>trente- unième</i>	
40 quarante	<i>quarant- ième</i>	<i>quarantaine</i> two score
41 quarante- et-un	<i>quarante- unième</i>	

CARDINAL NUMBER.		ORDINAL NUMBER.		NUMERAL COLLECTIVE NOUNS.	
50	cinquante	cinquant- ième	50th	cinquan- taine	<i>two score and a half</i>
51	cinquante- et-un	cinquante- unième	51st		
60	soixante	soixantième	60th	soixantaine	<i>three score</i>
61	soixante- et-un	soixante- unième	61st		
70	soixante- dix	soixante- dixième	70th		
71	soixante- onze	soixante- onzième	71st		
72	soixante- douze, etc.	soixante- douzième	72d		
80	quatre- vingts	quatre- vingtième	80th	.....	<i>four score</i>
81	quatre- vingt-un, etc.	quatre- vingt- unième	81st		
90	quatre- vingt-dix	quatre- vingt- dixième	90th		
91	quatre- vingt- onze	quatre- vingt- onzième	91st		
100	cent	centième	100th	1 centaine	<i>1 hundred</i>
101	cent-un, etc.	cent-un- ième, etc.	101st		
200	deux cents	deux-cent- ième	200th	2 centaines	<i>2 hundred</i>
1,000	mille	millième	1,000th	1 millier	<i>1 thousand</i>
2,000	deux mille, etc.	deux-mil- lième, etc.	2,000th	2 milliers	<i>2 thousand</i>
10,000	dix mille	dix-millième	10,000th	1 myriade	<i>1 myriad</i>
1,000,000	mille fois mille	million- ième	millionth	1 million	<i>1 million</i>

Un milliard, or billion, a thousand millions, un trillion, etc.

The formation of the ordinal number from the cardinal does not require any explanation, except that *-unième* is only found in compound numbers, where *premier* and *second* are inadmissible.

When mentioning the days of the month, the French make use of the cardinal instead of the ordinal number, and say, *le onze d'avril*, not *le onzième*, etc. *le vingt-cinq du mois prochain*, and not *le vingt-cinquième*, etc. except, however, that instead of *l'un du mois*, they say, *le premier*, the first day of, etc. and sometimes *le second*, though not so well, for *le deux*; but this proceeds no farther.

Mille never takes *s* in the plural; thus *vingt mille* is twenty thousand, and not *vingt milles*, which would mean twenty miles; and when mentioning the christian era, it is customary to curtail this word into *mil*, and to write, for example, *l'an mil huit cent dix-huit*, and never *l'an mille*, etc.

There are many other numerical expressions used in poetry, music, games, etc. as *distique*, *tercet*, *quatrain*, *sixain*, *huitain*, etc. *solo*, *duo*, *trio*, *quatuor*, *quinque*, *quinte*, *octave*, etc. *beset*, *sonnez*, etc.

Un millier is very often employed for one thousand weight, but *quintal* is never used except in the sense of one hundred weight.

The distributive numbers are those which express the different parts of a whole; as *la moitié*, the half; *le quart*, the quarter; *un cinquième*, a fifth, etc.

The proportional denote the progressive increase of things; as *le double*, the double; *le triple*, the treble; *le centuple*, a hundred-fold, etc.

CHAP. V.

OF THE PRONOUN.

A *pronoun* is a word substituted in the place of a noun.

There are several kinds of pronouns, as the *personal*, *possessive*, *relative*, *absolute*, *demonstrative*, and *indefinite*.

§ 1.

OF THE PERSONAL PRONOUNS.

Personal pronouns are used for the names of persons, or things.

There are three *persons* : the first who speaks ; the second who is spoken to ; and the third is the person or thing spoken of.

PRONOUNS OF THE FIRST PERSON.

		Singular.			
<i>Subject.</i>	je	.....	<i>I</i>	je loue Dieu	<i>I praise God</i>
<i>Object.</i>	{ me me moi moi	for {	à moi	il me donne	he gives me
			moi	il me blesse	he hurts me
			à moi	donnez-moi	give me
			moi	aidez-moi	help me
		Plural.			
<i>Subj.</i>	nous	.....	<i>we</i>	nous louons Dieu	<i>we praise God</i>
<i>Obj.</i>	{ nous nous	for {	à nous	il nous donne	he gives us
			nous	il nous blesse	he hurts us

They are both masculine and feminine, that is, of the same gender as the person or persons they represent.

In general, *je* and *me* are put before the verb ; *moi* after it ; and *nous* before, but sometimes likewise after it.

EXERCISE.

I cast my eyes upon the objects which surrounded me,
 portai vue f. s. sur objet qui environnoient me
 and saw with pleasure that all was calm and tranquil. Do
 je vis avec que étoit calme tranquille *
 you not see in all the features of my father that he is
 3 1 4 voyez 2 dans trait m. pl. que

Of the Personal Pronouns.

satisfied with me? *We* have told the truth. What were
content de moi *avons dit* *vérité f.* *Que*
 they saying of us? If we desire to be happy, we must
en 2 disoit 1 *Si désirons de* *décrions 2*
 not deviate from the path of virtue.
 1 3 *nous écarter de sentier m. art.*

PRONOUNS OF THE SECOND PERSON.

Singular.

Subj. tu	.....	thou	tu crains Dieu	thou fearest God
Obj.	{ te te toi toi toi	{ à toi toi à toi toi toi	il te parle	he speaks to thee
			il te voit	he sees thee
			donne-toi la peine	give thyself the trouble
			habille-toi	dress thyself

Plural.

Subj. vous	.....	ye, or you	vous louez Dieu	you praise God
Obj.	{ vous vous	{ à vous vous	il vous parle	he speaks to you
			il vous respecte	he respects you

In general *tu* and *te* are put before the verb, *toi* after, and *vous* before, but sometimes after it.

REMARK. Politeness has led to the use of the plural *vous*, instead of the singular *tu*; as *vous êtes bien bon*, you are very good, for *tu es bien bon*.

EXERCISE.

Thou art greater than I; and from thee I have (at once)
es moi toi ai en même
 learnt humility and wisdom. I (was telling)
temps 2 appris 1 art. = f. art. sagesse f. disois
 thee that dancing is to the body what taste is to the mind.
te que art. danse f. m. ce que art. m.
 You have shown us great talents; when (will you show)
avez 2 montré 3 1 de — m. quand montreres-vous 2
 us great virtues? How amiable you are! How good you are
1 de f. pl. Que 3 1 êtes 2 3 1 2
 to have thought of us! (It was said) of you the other day,
de vous être occupé On disoit autre jour m.
 that you intended to spend a winter in London (in order to)
vous vous proposiez de passer m. d — dres pour
 see every thing curious which that city presents.
voir tout en = 6 que 1 cette 2 ville 3 offre 4 de 5.

PRONOUNS OF THE THIRD PERSON.

Singular.						
Sub.	il m.	.....	he	il perd son temps	he loses his time	
	elle f.	.....	she	elle travaille toujours	she is always at work	
Obj.	lui m.	for	à lui	to him	dites-lui que je lui parlerai	tell him that I will speak to him.
	lui f.		à elle	to her	dites-lui que vous lui donnerez	tell her that you will give her

Singular.						
Obj.	lui m.	for	le	him	je ne connois que lui de capable	<i>I know but him capable</i>
	le m.	or	lui	him	je le méprise	<i>I despise him</i>
	la f.	—	elle	her	je la respecte	<i>I respect her</i>
	elle f.		elle	her	Il ne connoit qu'elle	<i>he knows but her</i>
	le m.	for	cela	it	je ne le savois pas	<i>I did not know it.</i>

Plural.									
Subject.	ils m.	—	—	they	ils chantent	they sing	(gentlemen)		
	elles f.	—	—	they	elles rient	they laugh	(ladies)		
	leur m.	for	à eux	to them	payez-leur ce que vous leur devez	pay them what you owe to them (to men)			
Object.	leur f.	for	à elles	to them	dites-leur que je désire leur parler	tell them that I wish to speak to them (to ladies)			
	les m.	or	eux	them	vous les trouverez	you will find them (men)			
	les f.	or	elles	them	il les admire	he admires them (ladies)			
	eux m.	—	—	them	je ne vois qu'eux	I see but them (gentlemen)			
	elles f.	—	—	them	il ne connoît qu'elles	he knows but them (ladies)			

All the personal pronouns *je, tu, il, nous, vous, ils, and elle, elles*, when subjects, are put after the verb in interrogations, as,

Of the Personal Pronouns.

Singular.			
Subject.	je	I	dois-je payer ? must I pay ?
	tu	thou	as-tu dit ? hast thou said ?
	il	he	chante-t-il bien ? does he sing well ?
	elle	she	travaille-t-elle ? does she work ?
Plural.			
Subject.	nous	we	irons-nous ? shall we go ?
	vous	you	viendrez-vous ? will you come ?
	ils m.	they	chantent-ils ? do they sing ?
	elles f.	they	travaillent-elles ? do they work ?

Il, le, ils, eux, are always masculine ; *elle, la, elles*, feminine ; and *les, leur*, of both genders, as well as *lui*, when meaning to *him*, or to *her* ; in other cases, *lui* exclusively belongs to the masculine.

All personal pronouns, when subjects, are placed before their verbs, except in interrogative sentences, and most of them likewise, when objects precede them, except in the imperative affirmative. But the objective *eux, elles, lui* for *le*, and *moi, toi, soi*, with one exception of this last, in *soi-disant*, styling himself, are invariably placed after the verbs by which they are governed.

EXERCISE.

He loved them, because they were mild, attentive, and
 aimoit m. parce que doux =
 grateful. He (was saying) (to them), do you not know
 reconnoissant. disoit * 3 1 4 savez 2
 that the property of merit is to excite envy ? She
 que propre m. art. mérite m. de exciter art. envie f.
 often exhorted me to the study the most useful, that of
 souvent 2 exhortoit 1 étude f. utile celle
 the human heart. They make us love virtue, more by
 2 m. l. font aimer art. f. par
 their examples than by their words. What has been
 leurs exemple pl. parole f. pl. Que 1 on 3 a-t-2 *
 said of them ? Did they speak of them ? Do you not see
 dit eux * on 2 parloit 1 elle * 4 1 5 voyez 3
 her ? With what pleasure she plays !
 2 quel joue !

REFLECTED AND RECIPROCAL PRONOUNS OF THE THIRD PERSON.

Singular.		EXAMPLES.	
Object.	soi {	with a preposition	chacun tire d soi every one draws to himself
	soi {	governed by the verb	l'égoïsme fait qu'on ne voit que soi egotism makes a person see none but himself
Object.	se for {	d soi, d lui-même	il se donne des louanges he gives himself praises
		d elle-même	elle se fait illusion she imposes on herself
		soi, or lui-même	il se perd he ruins himself
		soi, or elle-même	elle se flatte she flatters herself
Plural.		EXAMPLES.	
Object.	se for {	d eux-mêmes	ils s'attribuent la gloire de, etc. they attribute to themselves the glory of, etc.
		d elles-mêmes	elles se prescrivent pour règle de, etc. they prescribe to themselves as a rule to, etc.
		l'un d l'autre	ils s'entredonnent, ou se font des cadeaux they exchange gifts
		eux-mêmes	ils se sont déshonorés they have disgraced themselves
		elles-mêmes	elles se sont flattées they have flattered themselves
		l'un l'autre	ils s'entraident they help one another
		les uns les autres	les rats, dit-on, s'entre-dévoient rats, it is said, eat each other

REMARK. *Se* is placed before a verb, and *soi* after a preposition, and sometimes after a verb.

EXERCISE.

In a thousand instances we do not watch sufficiently over
** mille occasion f. on * veille asses sur*
ourselves. The glory of the world (passes away) in an instant.
soi =f. monde m. s'évanouit en —m.
 He gives himself (a great deal) of trouble. She tires herself.
donne se beaucoup peine f. lasse se
 People should (very seldom) speak of themselves. Virtue is
On doit rarement parler soi art. f.
 amiable in itself. We must take upon ourselves the care
de soi On doit prendre sur soi soin m.
 of our own affairs.
ses propre affaire f. pl.

OF THE PRONOUN RELATIVE *en*.

EN for	de lui	of him	cet homme vous plaît, vous en parlez souvent	that man pleases you, you speak of him often
	d'elle	of her	je ne crois pas cette femme sincère, je m'en méfie	I do not believe that woman sin- cere, I distrust her
	d'eux	of them	ces fruits paroîs- sent bons, j'en mangerois vo- lontiers.	these fruits look good, I should like to eat some of them
	d'elles	of them	voilà de belles oranges, vou- lez-vous m'en donner?	these are beauti- ful oranges, will you give me some?
	de cela	of that	on ne m'a pas trompé, j'en suis sûr	I have not been im- posed upon, I am sure of it
	d'ici	hence	il arriva ici, comme j'en parlois	he arrived here, as I was set- ting off from hence
	de là	thence	vous allez à Paris, et monsieur en vient	you are going to Paris, this gen- tleman comes from thence

OF THE RELATIVE PRONOUN, OR ADVERB, y.

	à lui	to him	c'est un honnête homme, flex- vous-y	he is an honest man, trust to him
	à elle	to her	cette raison est solide, je m'y rends	that reason is good, I yield to it.
	à eux	to them	ces argumens sont pressans, je n'y vois point de ré- plique	these arguments are cogent, I see no reply to them
* for	à elles	to them	accablé de vos civilités, je ne sais comment y répondre	loaded with your civilities, I do not know how to acknowledge them
	à cela	to it	j'ai éprouvé cette perte quand j'y pensais le moins	I experienced that loss when, I least thought of it.
	ici	here	nous partons de Londres, quand vous y venez	we set off from London, when you come hi- ther.
	là	there	c'est un endroit charmant, je compte m'y fixer	It is a fine place, I intend to settle there

REMARK. Y and en are always put before the verb, except with the imperative affirmative.

EXERCISE.

They speak (a great deal) of it. You like French
 On parle beaucoup aimez art. Français 2
 authors, you are always speaking of them. That is a delicate
 auteur 1 * 2 parles 1 Ce délicat 2
 affair; the success of it is doubtful. See them; I consent
 =f. 1 succès m. douteux. Voyez 1 consens 3
 to it, but do not trust them. That is a fine appoint-
 2 * 1 5 vous 2 fixez 4. y 3. Ce charge
 ment: he had long aspired to it. He has done
 f. * depuis long-temps 3-roit 2 1 a fait
 it; but he will get nothing by it.
 ne 1 gagnera 3 rien 4 y 2.

§ II.

OF POSSESSIVE PRONOUNS.

These pronouns are adjectives, which denote the possession of things. When we say, *mon habit*, my coat; *votre maison*, your house; *son jardin*, his, or her garden; it is the same as saying *l'habit qui est à moi*, the coat which belongs to me; *la maison qui est à vous*, the house which belongs to you; *le jardin qui est à lui*, or *à elle*, the garden which belongs to him, or to her.

Of these pronominal adjectives, *some* always agree with a noun *expressed*, and *the others* with a noun *understood*; hence there are *two sorts* of possessive pronouns.

Of those that always agree with a noun *expressed*, some relate to *one person*, and others to *several*.

PRONOMINAL ADJECTIVES RELATING TO ONE PERSON.

PERSON.	Singular.		Plural.	
for the {	1st	mon, m.	ma, f.	mes, m. f.
	2d	ton, m.	ta, f.	tes, m. f.
	3d	son, m.	sa, f.	ses, m. f.
				my, thy, his, her, its

PRONOMINAL ADJECTIVES RELATING TO MANY PERSONS.

PERSON.	Singular.		Plural.	
for the {	1st	notre, m. f.	nos, m. f.	our
	2d	votre, m. f.	vos, m. f.	your
	3d	leur, m. f.	leurs, m. f.	their

N. B. These possessive pronouns in French always agree in gender and number with the object *possessed*, and not with the *possessor*, as in English, for which reason they must be repeated before every noun.

EXAMPLES.

Mon père, ma mère, et mes frères sont à la campagne avec vos amis et leurs enfans.

Mon cousin est allé consoler sa sœur, qui a perdu son fils.

My father, mother, and brothers are in the country, with your friends and their children.

My cousin is gone to visit and console his sister, who has lost her son.

Mon, ton, son, are also used before a noun feminine, when beginning with a vowel, or *h* mute ; thus, *mon âme*, my soul ; *ton humeur*, thy humour ; *son amitié*, his friendship ; must be said instead of *ma âme*, *ta humeur*, *sa amitié*.

EXERCISE.

My principles, my love of retirement, *my taste*
—pe goût m. pour art. retraite f. amour m.
for (every thing) that (is connected) with learning and
tout ce qui tient à art. instruction
my detestation of all spirit of party, (every thing) has
haine f. h. asp. pour esprit parti tout a
induced me to prefer a life passed in the closet, to the
porté préférer art. vie f. * de * cabinet*
active life of the world. Do not think, my daughter, that thy
*=2 f. 1 m. * pense que*
candour, thy ingenuousness, thy taste, so delicate and so
=f. ingénuité f. m. —cat
refined, and even thy graces, can shelter thee from
fin même — puissent mettre à l'abri de
censure. His wit, his talents, his honesty,
art. —f. esprit m. —m. honnêteté f. h. m.
and even his (good nature) make him beloved by every body.
même bonhomie f. font aimer de tout le monde
Our constancy and our efforts will (at last) surmount all
*=f, —m. * enfin 2 surmonteront 1*
obstacles. I see nothing that can (be cen-
art. —m. pl. vois 2 ne 1 rien 3 que on puisse re-
sured) in your conduct. Their taste for the fantastical, the
prendre dans conduite f. pour bizarre, m.
monstrous, and the marvellous, gives to all their compo-
monstrueux, m. merveilleux, m. donne
sitions, although very fine in themselves, an air of deformity
f. quoique en elles-mêmes, —m. difformité, f.
which shocks at first sight.
qui choque à art. coup d'œil.

Of the pronouns, which always agree with nouns understood, some relate to one person, and others to several persons.

Those which relate only to one person are :

	m. Sing.	f. Sing.	m. Plur.	f. Plur.	
1st	Le mien,	la mienne,	les miens,	les miennes,	mine
2d	Le tien,	la tienne,	les tiens,	les tiennes,	thine
3d	Le sien,	la sienne,	les siens,	les siennes,	his, her,

Those which relate to several persons are :

	m. Sing.	f. Sing.	Pl. of both Gen.	
1st.	<i>Le nôtre</i>	<i>la nôtre,</i>	<i>les nôtres,</i>	ours
2d.	<i>Le vôtre</i>	<i>la vôtre,</i>	<i>les vôtres,</i>	yours
3d.	<i>Le leur</i>	<i>la leur,</i>	<i>les leurs,</i>	theirs.

N. B. The real use of these pronouns is to spare the repetition of the nouns, which have been expressed a little before.

EXAMPLE.

Avez-vous toujours votre cheval ? je n'ai plus le mien, | *Have you still your horse ? I have disposed of mine.*

EXERCISE.

Is it your temper or *hers*, that hinders you from living well
ce *humour f.* *qui empêche* *de vivre*
together ? If it be *yours*, if it is easy for you to remedy
ensemble *ce est* *il 2 aisé 3* * *1* *de porter remède*
it, by mastering (your temper) ; if it be *hers*, redouble your
y en prenant sur vous-même *ce* *redoubles de **
complaisance, attention, and good behaviour ; it is
— *de* — *de* *procédé m. pl.* *il*
very seldom that this method (proves unsuccessful.) If my
très-rare *ce moyen ne* *réussisse pas* *Si*
friends had served me with the same zeal as *yours*, it
avoient servi *même zèle m.* *qu'il*
is very certain that I (should have) succeeded : but *yours* have
très sûr *aurois* *réussi* *ont*
been all fire, and mine all ice. All the pictures which we
été de *de glace* *tableau m. que*
expected from Rome are arrived : there are some that are a
attentions *arrivés* *il y en a* *qui*
little damaged ; but *yours*, his, and mine, are in good
peu endommagés *en*
condition. We know perfectly well what are your
état m. *savons parfaitement* * *quels*
amusements in town, and I assure you we are very
— *d art. ville f.* — *que sommes* *bien*
far from envying you them ; but if you knew
éloigné pl. *envier 3 1* *2* *connoissiez* *quels*
ours in the country, it (is most likely) you
sont *d* *campagne f.* *il y a toute apparence* *que*
(would not be long) in giving them the preference. You
ne tarderiez pas *d* *donner leur* — *f.*
have opened your heart to me with that noble frankness
mes ouvert — *franchise f.*

which so well becomes an honest man: this confidence well
qui si 2 3 sied 1 à honnête confiance f. 2
 deserves mine.
mérite 1

REMARK. When through politeness *vous* is used for *tu*, then *votre*, *vos*, must take the place of *ton*, *ta*, *tes*, and *le vôtre*, *la vôtre*, *les vôtres*, be used for *le tien*, *la tienne*, *les tiens*, *les tiennes*.

EXAMPLES.

<i>Que vous ressemblez peu à vos ancêtres!</i>	How little you resemble your ancestors!
<i>Quand vous aurez entendu nos raisons, nous écouterons les vôtres.</i>	When you have heard our reasons, we will listen to yours.

§ III.

OF THE RELATIVE PRONOUNS.

Relative pronouns are those which relate to a preceding noun, or pronoun, called *the antecedent*. In the phrase, *l'homme qui joue*, the man who plays; *qui* relates to the substantive *homme*; *l'homme* is then *the antecedent* to the pronoun relative *qui*.

<i>Qui</i>	who	<i>Dieu qui voit tout</i>	God <i>who</i> sees every thing
	which	<i>les chevaux qui courent</i>	the horses <i>which</i> are running.
<i>Que</i>	whom	<i>l'homme que vous cherchez</i>	the man <i>whom</i> you seek
	which	<i>les lois que nous observons</i>	the laws <i>which</i> we observe
<i>Dont</i> or <i>de qui</i>	of which	<i>l'insulte dont vous vous plaignez</i>	the insult <i>of which</i> you complain
	whose	<i>la nature dont nous ignorons les secrets</i>	nature <i>whose</i> secrets are unknown to us
	of whom	<i>les gens de qui vous parlez</i>	the people <i>of whom</i> you speak
<i>Lequel</i> <i>Laquelle</i>	which	<i>c'est une condition sans laquelle il ne veut rien faire</i>	it is a condition, without <i>which</i> he will do nothing.

<i>Lequel,</i>	}	whom	ceux auxquels il s'est adressé, ont refusé de le défendre	those to whom he ap- plied, refused to protect him.
<i>Laquelle</i>				
	{	which	ce sont des choses à quoi vous ne pensez pas	these are things of which you do not think
<i>Quoi</i>				
	{	why	la cause pourquoi on l'a arrêté, est connue.	the reason why he was arrested, is known

Qui, *que*, and *dont*, are of both genders and both numbers.

Lequel is a compound of *quel*, and the article *le*, *la*, *les*, with which it coalesces in the following manner:

Singular.		Plural.		
<i>lequel</i>	<i>laquelle</i>	<i>lesquels</i>	<i>lesquelles</i>	which
<i>duquel</i>	<i>de laquelle</i>	<i>desquels</i>	<i>desquelles</i>	of which
<i>auquel</i>	<i>à laquelle</i>	<i>auxquels</i>	<i>auxquelles</i>	to which

This pronoun always agrees in gender and number with its antecedent. *Quoi*, which sometimes supplies its place, is always governed by a preposition.

§ IV.

OF PRONOUNS ABSOLUTE.

Pronouns absolute are those which have no relation to an antecedent. They are the five following:

<i>Qui</i>	{	who	<i>je vous dirai qui l'a fait</i>	I will tell you <i>who</i> has done it
		whom	<i>vous pouvez consulter qui vous voudrez</i>	you may consult <i>whom</i> you please
		whom	<i>qui consulterez- vous ?</i>	<i>whom</i> will you con- sult ?
<i>Que</i>	{	what	<i>il ne sait que ré- soudre</i>	he does not know on <i>what</i> to determine
		what	<i>que ferez-vous ?</i>	<i>what</i> will you do ?
<i>Quoi</i>	{	what	<i>en quoi puis-je vous servir ?</i>	in <i>what</i> can I serve you ?

<i>Quoi</i>	what	<i>il y a là je ne sais quoi d'obscur</i>	there is in it I do not know what obscurity
<i>Quel</i>	what	<i>quelle instabilité dans les choses humaines !</i>	what instability in human affairs !
	what	<i>il ne sait quel parti prendre</i>	he does not know what resolution to take
<i>Lequel</i>	which	<i>lequel aimez-vous le mieux de ces ta- bleaux ?</i>	which do you pre- fer of these pic- tures ?
	which	<i>je sais bien lequel je choisirois</i>	I know well which I would choose

Qui applies only to persons. *Que* and *quoi* to things.

Quel, masc. *quelle*, fem. sing. *quels*, m. *quelles* f. pl. always precede a substantive, the gender and number of which they take.

Lequel, *duquel*, *auquel*, etc. are used to mark a distinction between several objects.

§ V.

OF DEMONSTRATIVE PRONOUNS.

Demonstrative pronouns are those which point, as it were, to the objects spoken of. These are,

Singular.			Plural.		
masc.	fem.		masc.	fem.	
<i>ce, cet*</i>	<i>cette</i>	<i>this, or that</i>	<i>ces</i>	<i>ces</i>	<i>these, or those</i>
<i>celui</i>	<i>celle</i>	<i>this, or that</i>	<i>ceux</i>	<i>celles</i>	<i>these, or those</i>
<i>celui-ci</i>	<i>celle-ci</i>	<i>this</i>	<i>ceux-ci</i>	<i>celles-ci</i>	<i>these</i>
<i>celui-là</i>	<i>celle-là</i>	<i>that</i>	<i>ceux-là</i>	<i>celles-là</i>	<i>those</i>
<i>ceci</i>	...	<i>this</i>	these have no plural		
<i>cela</i>	...	<i>that</i>			

* <i>nt.</i>	<i>CE</i>	before a consonant	<i>CE livre</i>	<i>this book</i>
	<i>CE</i>	before an <i>h</i> aspirated	<i>CE héros</i>	<i>that hero</i>
	<i>CET</i>	before a vowel	<i>CET enfant</i>	<i>this child</i>
	<i>CET</i>	before an <i>h</i> mute	<i>CET homme</i>	<i>that man</i>
<i>f.</i>	<i>CETTE</i>	before any feminine noun	<i>CETTE femme</i>	<i>that woman</i>

ce { when without a noun, } { *qui est-ce ?* } who is it ?
 { intimates a person or } as { *ce que je vous* } what I tell you is
 { thing spoken of } { *dis est vrai* } true.

EXERCISE.

Nothing is so opposite to that true eloquence, the office
ne 2 rien 1 opposé véritable —1. fonction
 (of which) is to ennoble (every thing,) as the use
*tion f. 2 1 de 1 ennoblir 3 tout 2 * que emploi m.*
 of those refined thoughts, and hunting after those light,
fin 2 pensée f. 1. art. recherche f. de léger 2
 airy, unsolid ideas, which, like a leaf of
délic 3 sans consistance 4 idée f. 1 comme feuille f.
 beaten metal, acquire brightness only by losing
battu 2 —m. ne prennent de art. éclat m. que en perdant
 part of their solidity. This man has nothing in common
 * * art. = f. h m. de commun
 with that hero. This long restrained hatred broke,
h asp. 1 long-temps 3 contenu 4 haine f. 2 éclata
 and was the unhappy source of those dreadful events.
fut malheureux —f. terrible éténe-
ment m. pl. It is a great pleasure to me. It was a great
*pain Ce plaisir m. * fut*
*déplaisir m. * nous*

§ VI.

OF INDEFINITE PRONOUNS.

Indefinite pronouns are those which are of a vague and indeterminate nature.

They are of four sorts.

FIRST CLASS.

Those that are never joined to a substantive.

ON	{	one	{	on aime à se flatter	{	one is apt to flatter one's self.
		a man		on n'est pas toujours maître de soi		a man is not always master of his own temper

ON	a woman	on n'est pas toujours maîtresse d'aller où* l'on veut	it is not always in the power of a woman to go where she wishes
	somebody	on frappe à la porte	somebody knocks at the door
	people	on pense et* l'on dit tout haut	people think and say openly
	they	on raconte diverse- ment cette histoire	they relate that story differently
	we	on acquiert l'expéri- ence à ses dépens	we acquire experience at our own expense
	you	on trouve partout des importuns	you will find trouble- some people every where
	I	on prévient qu'on n'a point eu l'intention de, etc.	I beg to observe, that I had no intention to, etc.
	I	Quand on vous dit que * l'on compte sur vous	when I tell you that I depend upon you
	they	si * l'on vous blâme et si * on le loue, on a tort	if they blame you and praise him, they are wrong

Quelqu'un	{ one somebody some one	{ quelqu'un m'a dit, somebody told me.
Quiconque	{ whoever whosoever	{ quiconque connaît les hommes, apprend à s'en défier, whoever knows mankind, learns to dis- trust them.
Chacun	{ each every one	{ chacun s'en plaint, every one com- plains of him.

* In- stead of	{ et on où on si on	thus	{ et l'on ou l'on	when the next word does not begin with an l, as is seen by the examples
	les habitudes qu'on contracte		si l'on	
and * In- stead of	{ ce après quoi on court quoiqu'on croie un homme à qui on reproche	say rather	{ les habitudes que l'on con- tracte ce après quoi l'on court bien que l'on croie un homme à qui l'on re- proche	

<i>Autru</i>	{ other people other s	{ <i>n'enviez pas le bien d'autrui</i> , do not covet the property of others. <i>ne faites pas à autrui ce que vous ne voudriez pas qu'on vous fit</i> , do not do to others what you would not have done to you.
<i>Personne</i>	{ nobody no one	{ <i>la fierté ne convient à personne</i> , pride becomes nobody. <i>rien ne lui plaît</i> , nothing pleases him.
<i>Rien</i>	{ nothing not any thing any thing	{ <i>y a-t-il rien qui puisse lui plaire ?</i> is there any thing that can please him ?

EXERCISE.

If you (behave yourself) (in that manner), what will people
vous conduisez ainsi " on 2
 say of you? It (is thought) that this news is true.
dira-t-1 On croit nouvelle f.
 They write me word from Ispahan that thou hast left
écri " — as *quitté* art.
 Persia, and art now at Paris. One cannot read
Perse f. que tu es actuellement à ne peut lire
 Telemachus, without becoming better: we there find (every
Télémaque m. sans devenir meilleur, on y trouve par-
 where) a mild philosophy, noble and elevated sentiments: we
tout doux =f. des —2 élevé 3 —1
 there find in every line the effusions of a noble soul, and we
y voit à chaque ligne épanchement m. beau f.
 admire precepts calculated to effect the happiness of
des précepte pl. propre faire bonheur m.
 the world.
monde m.

SECOND CLASS.

Those which are always joined to a substantive.

<i>Quelque</i>	{ some	{ <i>si cela étoit vrai, quelque historien en auroit parlé</i> , if that were true, some historian would have mentioned it.
<i>Chaque</i>		
<i>Quelconque</i>	{ each, every	{ <i>à chaque jour suffit sa peine</i> , the trouble of each day is sufficient of itself.
	{ whoever whatever	{ <i>il n'y a raison quelconque qui puisse l'y obliger</i> , no reason whatever can oblige him to it.

<i>Certain</i>	{ certain some	{ <i>certain homme</i> , a certain man ; <i>certaines nouvelles</i> , some news.
<i>Un</i>	{ a, an	{ <i>j'ai vu un homme</i> , I saw a man ; <i>prenez une orange</i> , take an orange

THIRD CLASS.

Those which are sometimes joined to a substantive, and sometimes not.

<i>Nul</i>	no, none	{ <i>nulle raison ne peut le convaincre</i> , no reason can convince him ; <i>nul d'eux ne l'a rencontré</i> , not one of them has met him.
<i>Pas un</i>	no, not one	{ <i>il n'y a pas une erreur dans cet ou- vrage</i> , there is no error in that work ; <i>pas un ne le dit</i> , not one says so.
<i>Aucun</i>	no, none	{ <i>je ne connois aucun de vos juges</i> , I know none of your judges ; <i>il n'a fait aucune difficulté</i> , he has made no difficulty.
<i>Autre</i>	other	{ <i>servez-vous d'une autre expression</i> , make use of another expres- sion ; <i>je vous prenois pour un autre</i> , I took you for another.
<i>Même</i>	same	{ <i>c'est le même homme que je vis hier</i> , he is the same man I saw yester- day ; <i>cet homme n'est plus le même</i> , that man is no longer the same.
<i>Tel</i>	{ such like	{ <i>il tint à peu près un tel discours</i> , he delivered nearly such a dis- course ; <i>je ne vis jamais rien de tel</i> , I never saw any thing like it.
<i>Plusieurs</i>	{ several many	{ <i>il est arrivé plusieurs vaisseaux</i> , several vessels are arrived ; <i>il ne faut pas que plusieurs pâtissent pour un seul</i> , many must not suf- fer for one.
<i>Tout</i>	{ all every every thing	{ <i>tous les êtres créés</i> , all created beings ; <i>tout disparaît devant Dieu</i> , every thing vanishes before God.

FOURTH CLASS.

Of those which are followed by QUE.

Qui que	whoever	{ qui que tu sois, whoever thou may- est be ;
		{ qui que ce soit, whoever it may be.
Quoi que	whatever	{ quoi que ce soit, whatever it may be ;
		{ quoi que vous disiez, whatever you may say.
Quel que	whoever	{ quel que soit cet homme, whoever that man may be :
	whatever	{ quel que soit votre courage, whatever your courage may be ;
Tel que	such as	{ celle étoffe est telle que vous la vou- lez, this stuff is such as you wish for.
Quelque — que	whatever	{ quelque raison que vous donniez, whatever reason you may give.
	however	{ quelque puissant que vous soyez, however powerful you may be.
Tout — que	however	{ tout avant qu'il est, however learn- ed he may be.

CHAP. V.

OF THE VERB.

The *Verb* is a word, the chief use of which is to express affirmation ; it has persons, moods, and tenses.

In the phrase, *la vertu est aimable*, virtue is amiable, it is affirmed, that the quality *aimable*, belongs to *la vertu* ; likewise in this sentence, *le vice n'est pas aimable*, vice is not amiable, it is affirmed that the quality *aimable* does not belong to *le vice* ; the word *est* expresses this affirmation.

That concerning which we affirm or deny a thing, is called the *subject*, and what is affirmed or denied, is called its *attribute*. In the two preceding sentences, *vertu* and *vice* are subjects of the verb *est*, and *aimable* is the attribute affirmed respecting the one, and denied with respect to the other.

There are in verbs *two numbers*, the singular and plural, and in each number *three persons*.

1. The first person is that who speaks ; it is designated by *je*, I, in the singular, and by *nous*, we, in the plural ; as *je pense*, I think ; *nous pensons*, we think.

2. The second is the person spoken to, expressed by *tu*, thou, in the singular, and by *vous*, you, in the plural ; as *tu penses*, thou thinkest ; *vous pensez*, you think.

3. The third is the person spoken of, known by *il*, he, or *elle*, she, in the singular, and by *ils*, or *elles*, they, in the plural ; as *il*, or *elle pense*, he or she thinks ; *ils*, or *elles pensent*, they think.

All substantives, either common or proper, are of the third person, when not addressed, or spoken to.

REM. { A word is known to be a *verb*, when it admits the personal pronouns : thus, *finir*, to finish, is a verb, because we can say, *je finis*, *tu finis*, *il*, or *elle finit*, etc.

There are *five moods*, or modes of conjugating verbs.

1. The *infinitive mood* affirms, in an indefinite manner, without either number or person ; as *aimer*, to love ; *avoir aimé*, to have loved.

2. The *indicative* simply indicates and asserts a thing in a direct manner ; as *j'aime*, I love, *il aime*, he loved.

3. The *conditional* affirms a thing with a condition, as *j'aimerois*, *si*, etc. I should love, if, etc.

4. The *imperative* is used for commanding, exhorting, requesting, or reproving ; as *aime*, love (thou) ; *aimons*, let us love.

5. The *subjunctive* subjects a thing to what precedes ; as *vous voulez qu'il aime*, you wish that he may love ; *que nous aimions*, that we may love.

There are three tenses ; the *present*, which declares a thing now existing, or doing, as *je lis*, I read ; the *past* or *preterit*, denoting that the thing has been done, as *j'ai lu*, I have read ; the *future*, denoting that the thing will be done, as *je lirai*, I shall read. But these are subdivided, so that there are several preterit, and two future tenses.

There are five kinds of verbs, the *active*, *passive*, *neuter*, *pronominal*, and *impersonal*.

The *verb active* is that which expresses an action, the object of which is either declared or understood. *Aimer*, to love, is a verb active, as it expresses an action, the object of which may be *quelqu'un*, some person, or *quelque chose*, something ; as *aimer Dieu*, to love God ; *aimer l'étude*, to love study. The object of this action is called the *regimen*, or *government* of the verb active.

N. B. { A simple question will show this *regimen*, as
qu'est-ce que j'aime ? what do I love ? answer,
Dieu, God. *Dieu* is then the regimen of the
 verb *j'aime*.

In the French language, the *passive verbs* are supplied by the verb *être*, as they are in English by the verb *to be*, and the participle past of the verb active followed by the preposition *de*, or *par*, the subject and regimen of the verb active being reserved. Thus to change the verbs from active to passive in these sentences, *mon père m'aime*, my father loves me ; *le milan a enlevé le canari*, the kite has carried off the canary ; they must be reversed in this way, *je suis aimé de mon père*, I am loved by my father ; *le canari a été enlevé par le milan*, the canary has been carried off by the kite.

The *verb neuter* is that which has no direct regimen, as the verb active has. *Aller*, to go ; *marcher*, to walk, are verbs neuter, because we cannot say, *aller quelqu'un*, to go somebody ; *marcher quelque chose*, to walk something. *Plaire*, to please, is likewise a verb neuter, as we cannot say in French, *plaire quelqu'un*, to please somebody, but *plaire à quelqu'un*.

The *pronominal verbs* are those in which each person is conjugated through all the tenses, with a double personal pronoun.

as	<i>je me</i>	I myself	<i>nous nous</i>	we ourselves
	<i>tu te</i>	thou thyself	<i>vous vous</i>	you yourselves, or ye yourselves
	<i>il se</i>	he himself	<i>ils se</i>	they themselves
	<i>elle se</i>	she herself	<i>elles-se</i>	

There are four sorts of *pronominal verbs*.

1. The *pronominal verb active*, when the action of the verb falls upon the subject, as *je me flatte*, I flatter myself; *il se loue*, he praises himself. Almost all the active verbs are susceptible of being *reflected*.

2. The *pronominal verb neuter*, which indicates only a state, a disposition of the subject, as *se repentir*, to repent; *se désister*, to desist; *s'enfuir*, to run away.

3. The *reciprocal verb* expresses a reciprocity of action between two or more subjects, and consequently has no singular; such are *s'entr'aider*, to help one another; *s'entredonner*, to give each other.

4. The *pronominal verb impersonal*, is only used in the third person singular. Active verbs frequently assume this form, in a passive sense, for the sake of brevity and energy; as *il se bâtit*, there is building; *il se faisoit*, there was doing; *il se conclut*, there was concluded; *il s'est dit*, it has been said; *il se donnera une grande bataille*, a great battle will be fought.

The *impersonal verb* is only used in the third person singular, with the pronoun *il*, and has no relation to any person or thing. *Neiger*, to snow, is an impersonal verb, as it cannot be applied to any person, or thing; *il neige*, it snows; *il neigeoit*, it did snow.

Though the greatest part of the French verbs are regular, there are, however, as in other languages, some that are *irregular*, and others that are *defective*. Regular verbs are those which are conjugated conformably to a general standard. Irregular verbs are those which do not conform to the verb employed as a model ; and defective verbs are those which, in certain tenses or persons, are not used.

ON CONJUGATIONS.

To conjugate a verb is to rehearse it with all its different inflections.

The French have four conjugations, which are easily distinguished by the termination of the present of the infinitive.

The	{	FIRST	} in	{	-er	as, parler, aimer, chanter, donner, etc.
		SECOND			-ir	as, finir, sentir, ouvrir, tenir, etc.
		THIRD			-oir	as, recevoir, apercevoir, devoir, etc.
		FOURTH			-re	as, rendre, plaire, paraître, réduire, joindre, etc.

The French, like most modern nations, not having a sufficient number of inflections in their verbs to represent the great variety of their tenses, supply this deficiency with two auxiliary verbs, *avoir* and *être*, to have and to be.

Those tenses in a verb, whose inflections are derived pure and unmixed from the parent stock, are called *simple tenses*, and are always in French expressed by a *single word*. But the *tenses*, which are formed by the union of those of the verbs *avoir* or *être*, with a participle past, are called *compound*, and necessarily consist of not less than *two or three words*. Thus, *avoir*, *j'ai*, *j'avois*, *j'eus*, etc. *parler*, *je parle*, *je parlais*, etc. are simple tenses ; but *avoir eu*, *j'ai eu*, *j'eus eu*, *j'avois eu*, or *avoir parlé*, *j'ai parlé*, *j'eus parlé*, *j'ai eu parlé*, etc. are compound tenses.

CONJUGATION OF THE AUXILIARY VERB *Avoir*, TO HAVE.

INFINITIVE.

SIMPLE TENSES.		COMPOUND TENSES.	
	PRESENT.		PAST.
avoir	| <i>to have</i>	avoir eu	| <i>to have had.</i>

PARTICIPLES.

	PRESENT.		PAST.
ayant	| <i>having</i>	ayant eu	| <i>having had</i>
eu, m. eue, f.	| <i>had</i>		

INDICATIVE.

PRESENT.		PRÆTERITE INDEFINITE, OR compound of the present.	
j'ai	<i>I have</i>	j'ai	<i>I have</i>
tu as	<i>thou hast</i>	tu as	<i>thou hast</i>
il, or elle a	<i>he, or she has</i>	il a	<i>he has</i>
nous avons	<i>we have</i>	nous avons	<i>we have</i>
vous avez	<i>you have</i>	vous avez	<i>you have</i>
ils, or elles ont	<i>they have</i>	ils ont	<i>they have</i>

EXERCISE.

REMARK. In the following exercises, the substantive being taken in a partitive sense, it will be necessary to use the article, according to the direction given, pages 57 & 58.

PRESENT. I have books. Thou hast friends. He has honesty. She has sweetness. We have credit. You have riches. They have virtues. They have modesty. *richesse pl. m. vertu f. =f.*

PRÆTERIT INDEFINITE. I have had pleasure. Thou hast had gold. He has had patience. She has had beauty. We have had honours. You have had friendship. They have had sentiments. They have had sensibility. *honneur amitié f. =f.*

IMPERFECT. I had ambition. Thou hadst wealth. He had *bien m.*

SIMPLE TENSES.		COMPOUND TENSES.	
IMPERFECT.		PLUPERFECT, or compound of the imperfect.	
j'avois	I had, or did have	j'avois	I had
tu avois	thou hadst, or didst have	tu avois	thou hadst
il avoit	he had, or did have	il avoit	he had
nous avions	we had, or did have	nous avions	we had
vous aviez	you had, or did have	vous aviez	you had
ils avoient	they had, or did have	ils avoient	they had
PRÆTERIT DEFINITE.		PRÆTERIT ANTERIOR, or compound of the præterit.	
j'eus	I had	j'eus	I had
tu eus	thou hadst	tu eus	thou hadst
il eut	he had	il eut	he had
nous eûmes	we had	nous eûmes	we had
vous eûtes	you had	vous eûtes	you had
ils eurent	they had	ils eurent	they had

sincerity. She had grapes. We had oranges. You had pears.
 They had apples. They had lemons.
 m. pomme f. citron

PLUPERFECT. I had had apricots. Thou hadst had nectarines.
 He had had walnuts. She had had hazel-nuts. We had had
 chesnuts. You had had figs. They had had medlars. They
 châtaigne had had filberts.
 aveline.

PRÆTERIT DEFINITE. I had plums. Thou hadst cherries.
 He had strawberries. She had pine-apples. We had almonds.
 You had currants. They had raspberries. They had grapes.
 groseille m. framboise f. raisin m. pl.

SIMPLE TENSES.		COMPOUND TENSES.	
FUTURE ABSOLUTE.		FUTURE ANTERIOR, OR compound of the future.	
j'aurai	<i>I shall, or will have</i>	j'aurai	<i>I shall, or will have</i>
tu auras	<i>thou shalt, or wilt have</i>	tu auras	<i>thou wilt have</i>
il aura	<i>he will have</i>	il aura	<i>he will have</i>
nous aurons	<i>we shall have</i>	nous aurons	<i>we shall have</i>
vous aurez	<i>you will have</i>	vous aurez	<i>you shall have</i>
ils auront	<i>they will have</i>	ils auront	<i>they will have</i>

First future.

REMARK. In the following exercises, the addition of an adjective, after the substantive, will make no change in the remark on the preceding exercise.

PRETERIT ANTERIOR. I had had very black ink. Thou
fori 2 noir 3 encre f. 1.
 hadst had honest proceedings. She had had uncommon
honnête 2 procédé 1 rare 2
 graces. We had had very ripe grapes. You had had exquisite
1 2 mûr 3 1 exquis 2
 melons. They had had ready money.
 —m. 1 *compliant 2 argent m. 1*

FUTURE ABSOLUTE. I shall have studious pupils. Thou
appliqué 2 élève m. 1.
 wilt have horrid pains. He will have ridiculous ideas.
horrible 2 peine f. 1 ridicule 2 idée f. 1
 We shall have useless cares. You will have true and real
inutile 2 soin m. 1 2 réel 3
 pleasures. They will have poignant griefs.
 m. 1. *cuisant 2 chagrin m. 1.*

REMARK. But if the adjective precedes the substantive, then *de*, or *d'*, only is to be used.

FUTURE ANTERIOR. I shall have had good paper. Thou
papier m.
 wilt have had excellent fruit. She will have had charming
m. pl. charmant
 flowers. We shall have had good pens. You will have had
fleurs f. plume f.

Auxiliary Verb Avoir.

CONDITIONAL.

SIMPLE TENSES.		COMPOUND TENSES.	
PRESENT.		PAST, or compound of the conditional.	
j'aurois	I should, could, or would have	j'aurois	<div> <div> <div>I should have</div> <div>thou should'st have</div> <div>he should have</div> <div>we should have</div> <div>you should have</div> <div>they should have</div> </div> <div> <div>eu</div> <div>had</div> </div> </div>
tu aurois	thou should'st have	tu aurois	
il auroit	he should have	il auroit	
nous aurions	we should have	nous aurions	
vous auriez	you should have	vous auriez	
ils auroient	they should have	ils auroient	

large buildings. They will have had fine clothes.
grand bâtiment m. superbe habit m.

PRESENT OF THE CONDITIONAL. I should have fine engraving.
gravure
 Thou should'st have pretty playthings. He should
f. joli joujou m.
 have immense treasures. We should have beautiful pictures.
trésor m. tableau m.
 You would have pretty houses. They should have long conversations.
f.

REMARK. The preceding remark holds good likewise after a word expressing quantity, such as *beaucoup*, a great deal, great many; *peu*, little, few; *plus*, more; *moins*, less; *trop*, too much, too many, etc. except *bien*, much, many, which requires *du, de, la, le l', des*.

CONDITIONAL PAST. I should have had a great deal of trouble. Thou would'st have had more pleasure. He would
peine f. de
 have had (a vast deal) of knowledge. We should have had
infiniment connoissance f. pl.
 more opportunities of succeeding. You would certainly
de occasion f. pl. réussir certainement 2

Auxiliary Verb *Avoir*.

N. B. *J'eusse eu, tu eusses eu, il eût eu, nous eussions eu, vous eussiez eu, ils eussent eu*, I should have had, etc. is also used for the conditional past.

IMPERATIVE.

Aie	<i>Have (thou)</i>
Qu'il ait	<i>Let him have</i>
Ayons	<i>Let us have</i>
Ayez	<i>Have (ye)</i>
Qu'ils aient	<i>Let them have</i>

have had *many* advantages over him. They would have
 I *beaucoup de avantage* sur lui
 had *many* enemies.
bien ennemi.

Observe that, when the word is followed by several substantives, the proper article and preposition must be repeated before each.

IMPERATIVE. Have complaisance, attention, and politeness.
 —f. *égard m. pl. politesse f.*
 Let him have modesty, and more correct ideas. Let her have
 —f. 2 *juste* 3 1.
 more decency. Let us have courage and firmness. Have
décente —m. fermeté f. un
 gravy soup, nice roast-beef, and a pudding. Let them
gras 2 soupe f. 1 un bon rosbif m. pouding m. m.
 have ale, rum, and punch. Let them have manners and conduct.
ale f. rum m. ponche m. f. mœurs f. pl. conduite f.

SUBJUNCTIVE.

PRESENT. That I may have many friends. That thou may'st
beaucoup
 have good reasons to give him. That he may have elevated
donner lui élevé 2
 sentiments. That we may have courage and magnanimity.—
 —m. 1. *bravoure f. —f.*
 That you may have delightful landscapes, and beautiful
délicieux 2 paysage m. pl. 1.
 sea-pieces. That they may have more condescension and
marine f. pl. —douce
 more prepossessing manners.
 2 *prévenant 3 manière f. pl. 1.*

PRETERIT. That I may have had wine, beer, and cider.
vin m. bière f. cidre m.

Auxiliary Verb Avoir.

CONDITIONAL.

SIMPLE TENSES.		COMPOUND TENSES.	
PRESENT.		PAST, OR compound of the conditional.	
j'aurois	<i>I should, could, or would have</i>	j'aurois	<i>I should have</i>
tu aurois	<i>thou should'st have</i>	tu aurois	<i>thou should'st have</i>
il auroit	<i>he should have</i>	il auroit	<i>he should have</i>
nous aurions	<i>we should have</i>	nous aurions	<i>we should have</i>
vous auriez	<i>you should have</i>	vous auriez	<i>you should have</i>
ils auroient	<i>they should have</i>	ils auroient	<i>they should have</i>

large buildings. They will have had fine clothes.
grand bâtiment m. superbe habil m.

PRESENT OF THE CONDITIONAL. I should have fine engraving.
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de occasion f. pl. réussir certainement ?

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IMPERATIVE.

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gras 2 soupe f. 1 un bon rosbif m. pouding m. m.
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ale f. rum m. ponche m. f. mœurs f. pl. conduite f.

SUBJUNCTIVE.

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donner lui élevé 2
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 —m. 1. *bravoure f. —f.*
 That you may have delightful landscapes, and beautiful
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 sea-pieces. That they may have more condescension and
marine f. pl. —douce
 more prepossessing manners.

2 *prévenant 3 manière f. pl. 1.*

PRETERIT. That I may have had wine, beer, and cider.
vin m. bière f. cidre m.

SENTENCES ON THE SAME VERB, WITH A NEGATIVE.

In the following sentences, the preposition *de*, or *d'*, is put before the substantive, according as it begins with a consonant or a vowel; *ne* between the personal pronoun and the verb, and *pas*, or *point*, after the verb in the simple tenses, and between the verb and the participle in the compound tenses; as,

Je n'ai pas de livres,	I have no books.
Tu n'avois pas de bien,	Thou hadst no wealth.
Elle n'eut pas d'honnêteté,	She had no honesty.
Nous n'avons pas eu d'amitié,	We have had no friendship.
Vous n'aviez pas eu de puissans amis,	You had not had powerful friends.
Ils n'auront pas d'ennemis redoutables,	They will not have formidable enemies.

EXERCISE.

INDICATIVE. PRESENT. I have no precious medals.
 We have had no useless things. =2 médaille f. 1.
inutile 2 chose f. 1. PRETERIT INDEFINITE.
 I have had no constancy. We have had generosity.
=f. =f.
 IMPERFECT. Thou hadst not a beautiful park. You had no
parc m. good cucumbers. PLUPERFECT. He had had no fine houses.
concombre m. f.
 They had had no money. PRETERIT DEFINITE. He had not
argent m.
 a skilful gardener. They had no carpets. PRETERIT AN-
habile jardinier m. tapis m. TERIOR.
 Thou hadst had no complaisance. You had had no
—f.
 great talents. FUTURE ABSOLUTE. I shall have no great bu-
—m. af.
 siness. We shall not have uncommon prints. FUTURE
faire f. pl. rare 2 estampe f. 1
 ANTERIOR. Thou shalt have had no consolation. You shall not
—f.
 have had quiet days.
tranquille 2 m. 1.

CONDITIONAL. PRESENT. He should not have bad pictures. They should have no leisure. *mauvais*
tableau m. *loisir m.* **PAST.** I should have had no griefs. We should have had no troubles.
chagrin m. pl. *peine f. pl.*
IMPERATIVE. Have no impatience. Let him not have sing.
absurd ideas. Let us not have dangerous connexions. Have *absurde* 2 f. pl. 1. *liaison f. 1.*
no such whims. Let them not have so whimsical a project.
tel caprice m. *bizarre 2* *projet m. 1.*
SUBJUNCTIVE. PRESENT. That I may have no protectors. *=m.*
That we may have no success. **PRETERIT.** That he may have *succès m.*
had no perseverance. That they may have had no valour.
=f. *bravoure f.*
IMPERFECT. That thou might'st have no principles of taste.
principe m. *goût m.*
That you might not have a just reward. **PLUPERFECT.**
juste récompense f.
That I might have had no good advice. That we might
avis m. pl.
have had no news.
nouvelle f. pl.

THE VERB *Avoir*, INTERROGATIVELY AND AFFIRMATIVELY.

In interrogations, the personal pronoun, accompanied by a hyphen (-), is placed after the verb in the simple tenses, and between the verb and the participle in the compound tenses, and, when the third person singular of the verb ends with a vowel, for euphony a *t* is added between it and the pronoun, preceded and followed by a hyphen, thus (-*t*-). See likewise the remarks, page 99.

Ai-je des livres ?	Have I books ?
Avois-tu du bien ?	Hadst thou wealth ?
Eut-elle de l'honnêteté ?	Had she honesty ?
Avons-nous eu de bons conseils ?	Have we had good counsels ?
Aviez-vous eu de la prudence ?	Had you had prudence ?
Aura-t-il de l'argent ?	Will he have money ?
Aura-t-elle eu des protecteurs ?	Will she have had protectors ?

EXERCISE.

INDICATIVE. PRESENT. Hast thou needles? Have you
aiguille f.
 coloured maps? PRETERITE INDEFINITE. Have I had pens?
enluminé 2 cartes f. 1. plume f.
 Have we had convenient houses? IMPERFECT. Had she silk?
commode 2 f. 1. soie f.
 Had they large buildings? PLUPERFECT. Had she pins?
grand bâtiment m. épingles f.
 Had they had extensive fields? PRETERIT DEFINITE. Had
spacieux 2 champs m. 1.
 he good shoes? Had they looking-glasses? PRETERIT ANTE-
soulier f. miroir m.
 RIOR. Hadst thou had lace? Had you had odoriferous
dentelle f. odoriférant 2
 shrubs. FUTURE ABSOLUTE. Shall I have gold, silver,
arbruste m. 1. m. argent m.
 and platina. Shall we have (good luck?) FUTURE ANTERIOR.
platine m. bonheur m.
 Will she have had joy? Will they have had company?
joie f. compagnie f.
 CONDITIONAL. PRESENT. Should'st thou have happy
heureux
 moments? Should you have good wine and nice cordials?
 —m. *vin m. fin 2 liqueur f. 1.*
 PAST. Should he have had uncommon fruits? Should they
rare 2 m. 1.
 have had rich clothes?

THE SAME VERB INTERROGATIVELY AND NEGATIVELY.

In sentences of this form, observe the different rules that are prefixed to the exercises on the verb, and in sentences simply interrogative, always place *ne* at the beginning of sentences, and *pas*, or *point*, after the personal pronoun, whether in the simple or compound tenses.

N'ai-je pas des livres?	Have I no books?
N'avois-tu pas des amis?	Hadst thou no friends?
N'a-t-elle pas beaucoup d'esprit?	Has she not a great deal of wit?
N'avons-nous pas eu de bons procédés?	Have we not maintained a good conduct?

N'aviez-vous pas eu de nouvelles robes ?	Had you not had new gowns ?
N'aura-t-il pas de ressources ?	Will he have no resources ?
N'auront-elles pas eu des consolations ?	Will they have had no consolations ?

EXERCISE.

INDICATIVE. PRESENT. Hast thou no diamonds ? Have
diamant m.
 you no indulgent parents ? PRETERIT INDEFINITE. Hast thou
 — 2 — m. 1
 not had contempt, and even hatred, for that man ? Have
mépris m. même haine f. h. asp. pour cet
 you not had better examples ? IMPERFECT. Had he not a
meilleur exemple m.
 rigid censor ? Had they not inattentive children ?
sévère 2 censeur m. 1 = 2 enfant m. 1
 PLUPERFECT. Had I not had other views ? Had we not had
autre vue ? f. pl.
 amethysts, rubies, and topazes ? PRETERIT DEFINITE. Had
améthyste f. rubis m. topaze f.
 I no great wrongs ? Had we not perfidious friends ? PRETERIT
tort m. perfide 2 1
 ANTERIOR. Had he not had too studied expressions ? Had
2 recherché 3 — f. 1
 they not had excellent models ? FUTURE ABSOLUTE. Wilt thou
 — *modèle m.*
 not have a more regular conduct ? Will you not have
plus 2 réglé 3 conduite f. 1
 fashionable gowns ? FUTURE ANTERIOR. Shall I have had no
à la mode 2 robe f. 1.
 sweetmeats ? Shall we not have had a good preacher ?
confitures f. prédicateur m.
 CONDITIONAL. PRESENT. Should she not have clear
clair 2
 and just ideas ? Would they not have more extensive know-
 3 f. 1. 2 *étendu 3 con-*
 ledge ? PAST. Should she have had no patience ?
noissances f. pl. 1
 Should they have had no rectitude ?
droiture f.

CONJUGATION OF THE AUXILIARY VERB

Être, to be.

INFINITIVE.

SIMPLE TENSES.		COMPOUND TENSES.	
PRESENT.	PAST.		
être | <i>to be</i>	Avoir été | <i>to have been</i>		

PARTICIPLES.

PRESENT		PAST.	
étant	<i>being</i>	ayant été	<i>having been</i>
été	<i>been</i>		

INDICATIVE.

PRESENT.		PRÆTERIT INDEFINITE.		
je suis	<i>I am</i>	j'ai	<i>I have</i>	} <i>been</i>
tu es	<i>thou art</i>	tu as	<i>thou hast</i>	
il ^{ou} elle est	<i>he, or she is</i>	il a	<i>he has</i>	
nous sommes	<i>we are</i>	nous avons	<i>we have</i>	
vous êtes	<i>you are</i>	vous avez	<i>you have</i>	
ils elles } sont	<i>they are</i>	ils ont	<i>they have</i>	

EXERCISES.

As interrogative and negative sentences will now be promiscuously intermixed, the scholar will observe, that the adverb, in the following exercises, is to be placed before the adjective ; and that whenever in interrogative sentences a substantive is the subject, it is to be placed at the head of the sentence, adding a pronoun for the interrogation, immediately after the verb ; as *mon frère est-il venu ?* is my brother come ?

PRESENT. I am very glad to see you. Art not thou pleased
with that book? Is she really amiable? We are
happy. Are not you too condescending? Are your friends
still in London?

PRETERIT INDEFINITE. Have not I been constant? Hast

SIMPLE TENSES.		COMPOUND TENSES.	
IMPERFECT.		PLUPERFECT.	
j'étois	<i>I was</i>	j'avois	<i>had</i>
tu étais	<i>thou wast</i>	tu avois	<i>thou hadst</i>
il étoit	<i>he was</i>	il avoit	<i>he had</i>
nous étions	<i>we were</i>	nous avions	<i>we had</i>
vous étiez	<i>you were</i>	vous aviez	<i>you had</i>
ils étoient	<i>they were</i>	ils avoient	<i>they had</i>
PRÆTERIT DEFINITE.		PRÆTERIT ANTERIOR.*	
je fus	<i>I was</i>	j'eus	<i>I had</i>
tu fus	<i>thou wast</i>	tu eus	<i>thou hadst</i>
il fut	<i>he was</i>	il eut	<i>he had</i>
nous fûmes	<i>we were</i>	nous eûmes	<i>we had</i>
vous fûtes	<i>you were</i>	vous eûtes	<i>you had</i>
ils furent	<i>they were</i>	ils eurent	<i>they had</i>

thou always been steady? She has been faithful. Have we
posé *fidèle*
 been firm and courageous? You have been charitable. Have
ferme *—*
 those men always been good and benevolent?
bienfaisant

IMPERFECT. I was too busy to see you. Wast not thou
occupé pour recevoir
 troublesome? Was this girl idle? Were we not too untractable:
importun *fille paresseux* *indocile*
 You were not quiet enough. They were vain, light, and
tranquille 2 assez 1 *f.* *—* *frivole*
 coquettish.
coquette

PLUPERFECT. I had hitherto been very indifferent. Hadst
jusqu'alors *insouciant*
 not thou been too imprudent? Had his wife been sufficiently
— *épouse* *assez*
 modest and reserved? We had not yet been sufficiently
assez réservé ; *encore*

*REM. { PRET. ANT.—Exercises upon this tense
 would be as yet too complicated, as may be
 seen by this sentence ; *à peine y eus-je été cinq*
ou six minutes, qu'il arriva, I had scarce been
 there five or six minutes, when he arrived.

SIMPLE TENSES.		COMPOUND TENSES.	
FUTURE ABSOLUTE.		FUTURE ANTERIOR.	
je serai	I shall, or will be	j'aurai	I shall, or will have
tu seras	thou wilt be	tu auras	thou wilt have
il sera	he will be	il aura	he will have
nous serons	we shall be	nous aurons	été we shall have
vous serez	you will be	vous aurez	you will have
ils seront	they will be	ils auront	they will have

attentive. Had you been envious and jealous? They had not
appliqué = *jaloux*
 been grateful.
reconnoissant.

PRETERIT DEFINITE. Perhaps I was not sufficiently
Peut-être que *assez*
 prudent. Wast thou discreet enough on that occasion? Was
discret 2 1 en —f.
 not that princess too proud? We were very unhappy. Were
—cesse fier
 not you too hasty? They were not much satisfied.
prompt fort satisfait

FUTURE ABSOLUTE. To-morrow I shall be at home till
Demain *chez moi jusqu'à*
 (twelve o'clock.) Wilt thou always be restless, brutal, and
midi inquiet bourru
 sour? Will your father be at home this evening?
chagrin Monsieur chez lui soir m.
 Shall not we be more diligent? You will always then be
— 3 donc 2 1
 capricious, obstinate, and particular. Will not your scholars be
quinteux opiniâtre pointilleux écolier
 troublesome?
incommode

FUTURE ANTERIOR. Shall not I have been too severe? Thou
 wilt have been too distrustful. Will not his sister have been
défiant *sœur*
 whimsical and capricious? Shall not we have been eager
fantasque = *empressé 2*

CONDITIONAL.

SIMPLE TENSES.		COMPOUND TENSES.	
PRESENT.		PAST.	
je serois	<i>I should, would, or could be</i>	j'aurois	<i>I should have</i>
tu serois	<i>thou would'st be</i>	tu aurois	<i>thou would'st have</i>
il seroit	<i>he would be</i>	il auroit	<i>he would have</i>
nous serions	<i>we should be</i>	nous aurions	<i>we should have</i>
vous seriez	<i>you would be</i>	vous auriez	<i>you would have</i>
ils seroient	<i>they would be</i>	ils auroient	<i>they would have</i>

The conditional past, *J'eusse été, tu eusses été, il eût été, nous eussions été, vous eussiez été, ils eussent été*, is also used.

enough? Will not you have been inconsiderate? Will not the judges have been just?
indiscret
juge

CONDITIONAL PRESENT. I would not be so rash.

Would'st thou be as consistent in thy behaviour as in thy language? Would not his son be ready in time? Should we be always incorrigible? You would not be disinterested enough.
téméraire
conséquent dans conduite f.
pro-m. pl.
filis prêt à
désintéressé 2 1

Would not those ladies be always virtuous?
dame vertueux

PAST. (Had it not been for) your instructions, I should have been proud and haughty. Would'st not thou have been malicious and sarcastic? Would that man have been so destitute of common sense? Certainly we should not have been so ridiculous. Would not you have been more kind and indulgent? They would not have been so ungentle.
sans conseil m. pl.
dédaigneux hautain
malin ricaner
dépourvu bon sens
si ridicule
complaisant
doux plus
malhonnête

IMPERATIVE.

Sois	<i>Be (thou)</i>
Qu'il soit	<i>Let him be</i>
Soyons	<i>Let us be</i>
Soyez	<i>Be (ye)</i>
Qu'ils soient	<i>Let them be</i>

SUBJUNCTIVE.

SIMPLE TENSES.		COMPOUND TENSES.	
PRESENT.		PRETERIT.	
que	<i>that</i>	que	<i>that</i>
je sois	<i>I may, can, or should be</i>	j'aie	<i>I may, can, or should have</i>
tu sois	<i>thou may'st be</i>	tu aies	<i>thou may'st have</i>
il soit	<i>he may be</i>	il ait	<i>he may have</i>
nous soyons	<i>we may be</i>	nous ayons	<i>we may have</i>
vous soyez	<i>you may be</i>	vous ayez	<i>you may have</i>
ils soient	<i>they may be</i>	ils aient	<i>they may have</i>

Be liberal, but with discretion. Do not be so lavish. Let
 sing. — *avec* — sing. *prodigue*
 us be equitable, humane, and prudent. Let us not be greedy.
 — *humain* — *avide*
 Be economical and temperate. Do not be thoughtless.
 pl. *économe* *sobre* pl. *léger*

As the *third person* singular and plural of the imperative mood belong rather to the subjunctive, they are there exemplified.

It has already been observed, that before the *subjunctive* can form complete sense, it must be preceded by another verb. For the sake of brevity, therefore, complete sentences will only be given on the present tense. This remark applies alike to the four conjun-

Auxiliary Verb être.

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SIMPLE TENSES.		COMPOUND TENSES.	
IMPERFECT.		PLUPERFECT.	
que	that	que	that
je fusse	I might, or could be	j'eusse	I might, or could
tu fusses	thou might'st be	tu eusses	thou might'st
il fût	he might be	il eût	he might
nous fussions	we might be	nous eus- sions	we might
vous fussiez	you might be	vous eussiez	you might
ils fussent	they might be	ils eussent	they might

have been

PRESENT. Is it possible I can be so credulous? They wish
 — * — *On désire*
 thou may'st be more modest. Is it possible she can be so
modeste *
 obstinate? They wish we may be more assiduous. It is not
entêté *assidu* *On**
 expected you should be timid. It is feared they may be
s'attend *timide* *On * craint* *ne*
 guilty.
coupable

PRETERIT. That I may have been so hasty and impatient.
emporté *si* —
 Thou may'st have been so bloated with pride. That she may
bouffi *de*
 have been so fickle. That we may have been so headstrong.
volage *têtu*
 That you may have been so covetous. That they may have
avare
 been so unreasonable.
dérisonable.

Observe, the verb *être* serves as an auxiliary to con-
 jugate the passive verbs through all their tenses, the
 compound tenses of the pronominal verbs, and those
 of about fifty neuter verbs.

IMPERFECT. That I might not be humane and generous.
humain ==
 That thou might'st be more careful. That she might not be so
soigneux
 arrogant. That we might be victorious. That you might not be
 — ==
 so stern. That they might not be so cruel.
sévère —

FIRST CONJUGATION.

IN *er*.

1. In verbs ending in *-ger*, the *e* is preserved in those tenses where *g* is followed by the vowels *a* or *o*, in order to preserve to this letter its soft sound; as *mangeant, jugeons, je négligeai*.

2. In verbs ending in *-cer*, for the same reason, a cedilla is put under *c*, when followed by *a* or *o*; as *suçant, plaçons, j'effaçai*.

3. In verbs ending in *-oyer* and *-uyer*, the *y* is changed into *i* before a mute *e*; as *j'emploie, il essuie, j'ap-puierai, il nettoieroit*.

4. This practice is extended by some to verbs in *-ayer*, and *-eyer*, as *il paie, j'essaierai, elle grasseye, or grasseie*.

5. In some few verbs ending in *-eler* and *-eter*, the *l* and *t* are doubled in those inflexions, which receive an *e* mute after these consonants, as from *appeler, il appelle*, from *jeter, je jetterai*, etc.

6. The first person singular of the present of the indicative changes *e* mute into acute *é* in interrogative sentences. This remark is also applied to some verbs of the second conjugation ending in *-vrir, -frir, and -lir*; as *négligé-je? aimé-je? offré-je? cueillé-je?*

EXERCISE.

PLUPERFECT. That I might have been more studious. That thou might'st have been more circumspect. That she might have been more attentive to her duty. That we might have been less addicted to pleasure. That you might have been more assiduous and more grateful. That they might have been less daring.

*circumspect.
devoir m. pl.
lié à art. m. pl.
assidu plus reconnaissant
hardi.*

PARADIGM, OR MODEL.

INFINITIVE.

SIMPLE TENSES		COMPOUND TENSES.	
PRESENT.		PAST.	
parl-er	| to speak.	avoir parl-é	| to have spoken

PARTICIPLES.

PRESENT.		PAST.	
parl-ant	| speaking	} ayant parl-é	| having spoken
parl-é m. -de f.	| spoken		

REMARKS.

1. All the regular verbs of the First Conjugation adopt the terminations of the verb *parler*; Exam.

	parl-er	aim-er	expliqu-er	avou-er
	parl-ant	annonç-ant	engag-eant	défray-ant
	parl-é	agré-é	décri-é	dédommag-é
je	parl-e	dans-e	ignor-e	renvoi-e
tu	parl-es	din-es	rejet-tes	renouvel-les
il	parl-e	chant-e	bégai-e	grassey-e
nous	parl-ons	berç-ons	choy-ons	chang-eons
vous	parl-es	règn-es	essuy-es	épel-es
ils	parl-ent	caress-ent	ennu-ient	appel-lent

And so on through the whole verb.

2. Adverbs, with few exceptions, must be placed after the verb, in simple tenses, and between the auxiliary and the participle, in compound tenses, when this adverb is only a single word.

3. The remarks prefixed to the exercises on the verb *avoir*, when *de* is to be placed between the verb and the substantive, ought to be attended to.

4. The article *the*, after the verb, must always be expressed in French, though often understood in English.

EXERCISE.

INDICATIVE PRESENT. I willingly give that plaything to
volontiers donner joujou m.

SIMPLE TENSES.		COMPOUND TENSES.	
PRÆTERIT DEFINITE.		PRÆTERIT ANTERIOR.	
je parl-ai	<i>I spoke</i>	j'eus	<i>I had</i>
tu parl-as	<i>thou spekest</i>	tu eus	<i>thou hadst</i>
il parl-a	<i>he spoke</i>	il eut	<i>he had</i>
nous parl-âmes	<i>we spoke</i>	nous eûmes	<i>we had</i>
vous parl-âtes	<i>you spoke</i>	vous eûtes	<i>you had</i>
ils parl-èrent	<i>they spoke</i>	ils eurent	<i>they had</i>

PRÆTERIT DEFINITE. Did I not gladly ^{avec plaisir} give ^{de art.} peaches and flowers to my neighbours? Thou for-
 péche f. pl. pr. art. fleurs f. pl. voisin m. pl. ou-
 gottest an essential circumstance. Did not your cousin
 blier essentiel 2 circonstance f. 1 *
 relate that charming history with (a great deal) of grace?
 raconter —mant = f. avec beaucoup
 He lightly judged of my intentions. Did we not show
 légèrement juger * — * montrer de
 courage, constancy, and firmness? Did
 art — m. pr-art. = f. pr-art. f. *
 you visit the grotto and the grove? They did not gene-
 visiter grotte f. bois m. * géné-
 rously forgive their enemies.
 reusement pardonner à

PRÆTERIT ANTERIOR. I had soon wasted my money,
 bientôt manger argent m.
 and exhausted my resources. Had'st thou very soon reinforced
 épuiser ressource f. * rtle renforcer
 thy party? Had not Alexander soon surmounted all
 parti m. Alexandre surmonter tous art.
 obstacles? We had not soon enough shut the shutters, and
 =m. pl. tôt 1 assez 1 fermer volet
 (let down) the curtains. Had you not quickly dined?
 baisser rideaux promptement dîner
 In the twinkling of an eye, they had dispersed the mob.
 Dans * un clin * œil disperser populace :

FUTURE ABSOLUTE. I shall relieve the poor. Will
 soulager pauvre m. pl.
 thou faithfully keep that secret? Will he consult
 fidèlement garder —m. consulter de ar

SIMPLE TENSES.		COMPOUND TENSES.	
FUTURE ABSOLUTE.		FUTURE ANTERIOR.	
je parl-erai	I shall, or will speak	j'anrai	I shall, or will
tu parl-eras	thou shalt speak	tu auras	thou shalt
il parl-era	he shall speak	il aura	he shall
nous parl-erons	we shall speak	nous aurons	we shall
vous parl-erez	you shall speak	vous aurez	you shall
ils parl-eront	they shall speak	ils auront	they shall

have spoken

enlightened judges? He will support you with all his credit.
éclairé 2 juge 1 appuyer de —m.
 We shall not prefer pleasure to glory, and riches to
préférer art. m. art. f. art. pl. art.
 honour. By such a conduct, will you not afflict your father
tel 2 1 conduite f. 3 affliger
 and mother? Will they astonish their hearers?
pron. étonner auditeur m. pl.

FUTURE ANTERIOR. I shall soon have finished this book. By
achever m.
 thy submission, wilt thou not have appeased his anger? Will
soumission f. appaiser colère f.
 the king have triumphed over his enemies? We, perhaps, shall
triumpher de 2 1
 not have rewarded enough the merit of this good man.
récompenser mérite m. de bien 2 1
 Will you not have flown to his assistance? Will our servants
voler secours m. domestique m.
 have brought money?
apporter de art. argent

CONDITIONAL PRESENT. Should I form conjectures
former de art. f. pl.
 without number? Thou would'st not avoid so great a danger.
nombre m. éviter 2 3 1 4
 Would not his attorney (clear up) that business? We would
procureur débrouiller affaire f.
 (drive away) the importunate. Would you not discover
chasser importun m. pl. dévoiler

CONDITIONAL.

SIMPLE TENSES.

COMPOUND TENSES.

PRESENT.		PAST.	
je parl-erois	<i>I should, would, or could speak</i>	j'aurois	<div style="display: inline-block; vertical-align: middle;"> <i>I should, would, or could thou should'st</i> <i>he should</i> <i>we should</i> <i>you should</i> <i>they should</i> </div> <div style="display: inline-block; vertical-align: middle; font-size: 2em; line-height: 1;">}</div> <div style="display: inline-block; vertical-align: middle; writing-mode: vertical-rl; transform: rotate(180deg);">have spoken</div>
tu parl-erois	<i>thou should'st speak</i>	tu aurois	
il parl-eroit	<i>he should speak</i>	il auroit	
nous parl-erions	<i>we should speak</i>	nous aurions	
vous parl-eriez	<i>you should speak</i>	vous auriez	
ils parl-eroient	<i>they should speak</i>	ils auroient	

Jeusse parlé; tu eusses parlé, il eût parlé, nous eussions parlé, vous eussiez parlé, ils eussent parlé, is also used for the conditional past. This remark holds good for every verb.

that atrocious plot? They would not unravel the clue of
atroce 2 complot m. 1. démêler fil m.
 that intrigue.

—I.

PAST. I should have liked hunting, fishing, and the
aimer art. chasse f. art. pêche f.
 country. Would'st thou not have played? Would he not have
campagne f. jouer
 bowed to the company? Would we gladly have praised his
*saluer * compagnie f. avec plaisir 2 louer 1*
 pride and incivility? You would have awakened
orgueil m. pron. malhonnêteté f. éveiller
 every body. Would those merchants have paid their debts?
tout le monde marchand payer dellé f. pl.

IMPERATIVE. In all thy actions, consult the light of
Dans —f. pl. consulter lumière art.
 reason. Never yield to the violence of thy passions.
f. te abandonner —f.
 Let us love justice, peace, and virtue. Let us not
art. —f. art. f. art. f.
 cease to work. Sacrifice your own interest to the
*cesser de travailler Sacrifier * intérêt m. pl.*

IMPERATIVE.

parl-e*	speak (thou)
qu'il parl-e	let him speak
parl-ons	let us speak
parl-es	speak (ye)
qu'ils parl-ent	let them speak

SUBJUNCTIVE.

SIMPLE TENSES.		COMPOUND TENSES.	
PRESENT.		PRETERIT.	
que	that	que	that
je parl-e	I may, or can speak	j'aie	I may, or can
tu parl-es	thou may'st speak	tu aies	thou may'st
il parl-e	he may speak	il ait	he may
nous parl-ions	we may speak	nous ayons	we may
vous parl-iez	you may speak	vous ayez	you may
ils parl-ent	they may speak	ils aient	they may

have spoken.

public good. Do not omit such useful and interest-
 2 bien 1 * négliger de art. si utile 2 intres-
 ing details.
 sant 3 — m. pl. 1

SUBJUNCTIVE PRESENT. That I may not always listen to
 a severe censor of my defects. That thou may'st find
 — 2 = m. 1 défaut m. pl. trouver
 real friends. That he may adorn his speeches with the graces
 de vrai parer discours de
 of a pure diction. That she may remain in her boudoir.
 — 2 — f. 1 rester m.
 That we should so hastily condemn the world. That you
 légèrement condamner monde m.
 may pout incessantly. That they may work more willingly.
 boudier sans cesse travailler plus volontiers

* REM. The second person singular of the impera-
 tive of this conjugation, and likewise of some verbs of
 the second ending in -vrir, -frir, -lir, take s after e, be-
 fore the words y and en, as portes-en à ton frère, carry
 some to thy brother; offres-en à ta sœur, offer some
 to thy sister; cueilles-en aussi pour toi, gather some
 alike for thyself; apportes-y tes livres, bring there thy
 books.

SIMPLE TENSES.		COMPOUND TENSES.	
IMPERFECT.		PLUPERFECT.	
que	that	que	that
je parl-asse	I might, could, or would speak	j' eusse	I might, could, or would
tu parl-asses	thou might'st speak	tu eusses	thou might'st
il parl-ât	he might speak	il eût	he might
nous parl-as- sions	we might speak	nous eussions	we might
vous parl-as- siez	you might speak	vous eussiez	you might
ils parl-as- sent	they might speak	ils eussent	they might

have spoken.

PRETERIT. That I may have caressed insolence, and
carresser art. — f.
 flattered pride. That thou may'st have added nothing to
ajouter
 that work. That he may have carried despair into the
porter art. désespoir m. dans
 soul of his friend. That we may have blamed a conduct
blâmer conduite f.
 so prudent and so wise. That you may have exasperated so
exaspérer
 petulant a character. That they may not have (taken advan-
caractère m. 1 profiter
 tage) of the circumstances.
circonstance f. pl.

IMPERFECT. That I might not copy his example. That thou
imiter exemple m.
 might'st (give up) perfidious friends. That he might inhabit
abandonner de art. — de 2 habiter
 a hut instead of a palace. That we might fall at the
chaumière f. au lieu palais m. tomber à
 feet of an illegitimate king. That you might respect the laws
respecter loi f. pl.
 of your country. That they might not speak at random.
à tort et à travers
pays m.

PLUPERFECT. That I might not have burnt that work. That
brûler m.

SECOND CONJUGATION.

IN *ir*,

REM. This conjugation is divided into four branches.

The first, which contains a great many verbs, includes all the regular verbs terminated in *ir*, which do not fall under the three other branches.

The second contains only the seventeen following verbs in *mir*, *tir*, *vir* : all the others belong to the first branch.

Consentir	to consent	se rendormir	to fall asleep again
démentir	to give the lie	repartir*	to set out again, to reply
desservir	to clear the table	se repentir	to repent
dormir	to sleep	ressentir	to resent
endormir	to lull asleep	ressortir*	to go out again
mentir	to lie	sentir	to feel
partir	to set out	servir	to serve
pressentir	to foresee	sortir	to go out
redormir	to sleep again		

**Repartir*, to set out again, to reply, and *ressortir*, to go out again, must not be confounded with *repartir*, to distribute, and *ressortir*, to belong to, which two last belong to the first branch, as well as *asservir*, to enslave, and *assortir*, to match ; which were erroneously given as derivatives of *servir* and *sortir*.

The third branch contains the verbs *couvrir*, to cover ; *offrir*, to offer ; *ouvrir*, to open ; *souffrir*, to suffer, and their derivatives.

The fourth branch contains the verbs *tenir* and *venir*, and their derivatives : respecting which the learner must observe, that *tenir* and all its derivatives are conjugated with *avoir* in their compound tenses ; whereas *venir*, and its derivatives, are conjugated with *être* ; except : 1st, *prévenir* and *subvenir*, which take *avoir* ; 2dly, *contenir*, which takes *avoir* when it signifies to suit, and *être*, when it signifies to agree ; 3dly, *contrevenir*, which takes indifferently *avoir* or *être*.

thou might'st not have contemplated the beauties of the country.
 contempler = campagne

That he might have perfected his natural qualities. That
perfectionner —rel 2 =f. pl. 1
 we might not have gained the victory. That you might have
remporter =f.
 enchanted the public. That they might have struck their
 —ter —m.
 enemies with fear.
de craindre.

PARADIGMS INFINITIVE.

PRESENT.

	BRANCH 1.	BRANCH 2.	BRANCH 3.	BRANCH 4.
Simple	<i>to punish</i> pun-ir	<i>to feel</i> sen-tir	<i>to open</i> ouv-rir	<i>to hold</i> t-enir
PARTICIPLE PRESENT.				
Simple	<i>punishing</i> pun-issant	<i>feeling</i> sen-tant	<i>opening</i> ouv-rant	<i>holding</i> t-enant
PARTICIPLE PAST.				
Simple	<i>punished</i> pun-i	<i>felt</i> sen-ti	<i>opened</i> ouv-ert	<i>held</i> t-enu
Comp. pres.	<i>to have punished</i> avoir pun-i	<i>felt</i> sen-ti	<i>opened</i> ouv-ert	<i>held</i> t-enu
Comp. partic.	<i>having punished</i> ayant pun-i			

INDICATIVE.

PRESENT.

	<i>I punish</i>	<i>feel</i>	<i>open</i>	<i>hold</i>
Sim.	je pun-is	sen-s	ouv-re	t-iens
	tu pun-is	sen-s	ouv-res	t-iens
	il pun-it	sen-t	ouv-re	t-iens
	nous pun-issons	sen-tons	ouv-rons	t-enous
	vous pun-issez	sen-tes	ouv-rez	t-enez
	ils pun-issent	sen-tent	ouv-rent	t-iennent

INDICATIVE. PRESENT. I choose this picture. I feel all
choisir *tableau m.*
 the unpleasantness of your situation. Whence comest thou?
désagrément m. — *d'où venir*
 Does he thus define that word? Does his mother (go out) so
ainsi définir *mot m.* *sortir*
 soon? Do we not (set off) for the country? Do you not
tôt partir *campagne f.*
 pity his sorrows? Do you not (tell a lie)? They (are
compatir à mal m. pl. *mentir*
 finishing) at this moment. They (act contrary) to your orders.
*finir dans * art. —m.* *contrevenir ordre.*
 IMPERFECT. I fortified his soul against the dangers of
prémunir *contre*

PRETERIT INDEFINITE.

Comp.	{ <i>I have punished</i> <i>j'ai pun-i</i>	{ <i>felt</i> <i>sen-ti</i>	{ <i>opened</i> <i>ouv-ert</i>	{ <i>held</i> <i>t-enu</i>
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IMPERFECT.

Simple	{ <i>I did punish</i> <i>je pun-issois</i>	{ <i>feel</i> <i>sen-tois</i>	{ <i>open</i> <i>ouv-rois</i>	{ <i>hold</i> <i>t-enois</i>
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PLUPERFECT.

Comp.	{ <i>I had punished</i> <i>j'avois pun-i</i>	{ <i>felt</i> <i>sen-ti</i>	{ <i>opened</i> <i>ouv-ert</i>	{ <i>held</i> <i>t-enu</i>
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PRETERIT DEFINITE.

Simple	{ <i>I punished</i>	{ <i>felt</i>	{ <i>opened</i>	{ <i>held</i>
	<i>je pun-is</i>	<i>sen-tis</i>	<i>ouv-ris</i>	<i>t-ins</i>
	<i>tu pun-is</i>	<i>sen-tis</i>	<i>ouv-ris</i>	<i>t-ins</i>
	<i>il pun-it</i>	<i>sen-tit</i>	<i>ouv-rit</i>	<i>t-int</i>
	<i>nous pun-îmes</i>	<i>sen-tîmes</i>	<i>ouv-rîmes</i>	<i>t-îmes</i>
	<i>vous pun-îtes</i>	<i>sen-tîtes</i>	<i>ouv-rîtes</i>	<i>t-îtes</i>
	<i>ils pun-irent</i>	<i>sen-tirent</i>	<i>ouv-rirent</i>	<i>t-irent</i>

seduction. I served my friends warmly. Did'st not
 art. —f. *servir* avec *chaleur*
 thou amuse him with fair promises? He complied (at last)
entretenir de beau promesse f. pl. *consentir enfin*
 with the wishes of his family. Did we not frequently
 à *désir m. pl* *famille f.* *fréquemment*
 warn our friends of the bad state of their affairs? Did we
avertir *état*
 sleep then? Did you not belie your character? Did
Dormir alors *démentir* *caractère m.*
 not the enemies invade an immense country? Did the
envahir —2 *pays m. l*
 wild beasts often (come out) from the bottom of
sauvage 2 bête f. l *souvent sortir* *fond m.*
 their mountains?
montagne

PRETERIT. I softened my father by my submission. I
fléchir *soumission f.*
 foresaw that terrible catastrophe. Thou did'st not (come again)
pressentir —2 —f. l *revenir*
 as thou hadst promised. He did not succeed through
comme le ind-2 promis *réussir par*

N. B. Only the first person of those tenses, which are invariably conjugated alike, will now be given; the scholar will easily supply the rest.

PRETERIT ANTERIOR.

Comp.	{ I had punished j'eus pun-i	{ felt sen-ti	{ opened ouv-ert	{ held t-enu
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FUTURE ABSOLUTE.

Simple	{ I shall punish je pun-irai	{ feel sen-tirai	{ open ouv-rirai	{ hold t-iendrai
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FUTURE ANTERIOR.

Comp.	{ I shall have punished j'aurai pun-i	{ felt sen-ti	{ opened ouv-ert	{ held t-enu
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CONDITIONAL.

PRESENT.

Simple	{ I should punish je pun-irois	{ feel sen-tirois	{ open ouv-rirois	{ hold t-iendrois
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thoughtlessness. Did his daughter not (set out again)
étourderie f. *repartir*
 immediately? Did not Alexander sully his glory by his pride?
sur-le-champ *ternir*
 Did we (go out) of the city before him? We never betrayed
ville f. avant lui *trahir*
 that important secret. Did you not agree to trust
 — 2 — m. 1 *consentir de vous en rapporter*
 to me? They served their country with courage. Did the
moi *pays* — m.
 ancient philosophers enjoy great consideration?
philosophe m. pl. *jouir de un* — f.

FUTURE. Shall I not obtain this of you? What will be-
obtenir cela de *que* *de-*
 come of thee, if I forsake thee? Will he not embellish
*renir * tu* *abandonner* *embellir*
 his country seat? He will not sleep quietly.
maison de campagne f. *tranquillement*
 Shall we consent to that ridiculous bargain? With
 2 *marché m. 1* *avec de art.*
 time and patience, you will compass your end. We
 m. pr. art. f. *venir à bout de* *dessein m.*
 shall not sully the splendour of our life by an unworthy action.
éclat m. *indigne 2* — 1
 Will those men enrich their country by their industry? Will
enrichir *pays* *industriés*
 not our friends offer us their assistance?
offrir *secours*

PAST.

Comp. { I should have punished | fell | opened | held
 { j'aurais pun-i | sen-ti | ouv-ert | t-enu

IMPERATIVE.

Simple { punish (thou) | feel | open | hold
 { pun-is | sen-s | ouv-re | t-iens
 { qu'il pun-isse | sen-te | ouv-re | t-iemme
 { pun-issons | sen-lons | ouv-rons | t-enons
 { pun-issez | sen-tez | ouv-rez | t-enez
 { qu'ils pun-issent | sen-tent | ouv-rent | t-iennent

CONDITIONAL. I would open the door and the window.
 I should still cherish life. Would'st not thou interpose in
 that affair? Would my brother (set off again) without taking
 leave of us? You would not succeed in injuring him in the
 public opinion. Could'st thou soften that flinty heart?
 Could they foresee their misfortune? Would men always
 (grow old) without growing wiser, if they reflected on
 the shortness of life?

IMPERATIVE. Shudder with horror and terror. Support
 thy character in good and bad fortune. Do not
 obtain thy point but by means consistent with
 delicacy. Let us feed the poor. Let us gain
 glory by our perseverance. Let us not divulge our secrets
 to every body. Never submit to so unjust a yoke. Do not
 maintain so absurd an opinion. Do not (come upon us) again
 (in that unexpected manner.)

SUBJUNCTIVE.

PRESENT.

Sim.	{	that I may punish	feel	open	hold
		que je pun-isse	sen-te	ouv-re	t-ienne
		que tu pun-isses	sen-les	ouv-res	t-iennes
		qu'il pun-isse	sen-le	ouv-re	t-ienne
		que nous pun-issions	sen-tions	ouv-rions	t-enions
		que vous pun-issiez	sen-tiez	ouv-riez	t-eniez
		qu'ils pun-issent	sen-tent	ouv-rent	t-iennent

PRETERIT.

Comp.	{	that I may have punished	felt	opened	held
		que j'aie pun-i	sen-ti	ouv-ert	t-enu

IMPERFECT.

Sim.	{	that I might punish	feel	open	hold
		que je pun-isse	sen-tisse	ouv-risse	t-inse
		que tu pun-isses	sen-tisses	ouv-risses	t-insses
		qu'il pun-ît	sen-tît	ouv-rît	t-înt
		que nous pun-issions	sen-tissions	ouv-rissions	t-inissions
		que vous pun-issiez	sen-tissiez	ouv-rissiez	t-inissiez
		qu'ils pun-issent	sen-tissent	ouv-rissent	t-inissent

PLUPERFECT.

Comp.	{	I might have punished	felt	opened	held
		que j'aie puni	senti	ouvert	tenu

SUBJUNCTIVE PRESENT. That I may never blemish my reputation. That I may (be beforehand) with ^{f. flétrir} such dangerous enemies. I will not have thee (go out) this morning. That he ^{f. prévenir de art. si = 2} may not enjoy his glory. That he may not obtain his ^{1 veux que tu sub-1 matin m.} ends. That we may become just, honest, and virtuous. ^{fin f. pl. devenir honnête vertueux} That you may punish the guilty. That you may return ^{couppable pl. revenir} covered with laurels. That they may establish ^{couvert de laurier m. pl. établir de art.} wise and just laws. That they may agree ^{2 3 1} about the conditions. ^{convenir de}

THIRD CONJUGATION.

IN *-oir*.

PARADIGM.

This conjugation contains only seven regular verbs, which are :

<i>perc-evoir</i>	<i>to receive</i>	<i>déc-evoir</i>	<i>to deceive,</i>
<i>aperce-evoir</i>	<i>to perceive</i>	<i>d-evoir</i>	<i>to owe</i>
<i>conc-evoir</i>	<i>to conceive</i>	<i>red-evoir</i>	<i>to owe again</i>

And *recevoir*, which serves as paradigm. *Perc-evoir* is a law term, and *apercevoir* is often reflected.

OBSERVE. In verbs ending in *-cevoir* the *c*, to preserve the *soft sound* of that letter, takes a *cedilla*, when followed by *o*, or *u*.

INFINITIVE.

SIMPLE TENSES.		COMPOUND TENSES.	
PRESENT.		PAST.	
<i>rec-evoir</i>	<i>to receive</i>	<i>avoir reç-u</i>	<i>to have received</i>

PARTICIPLES.

PRESENT.			
<i>rec-é-ant</i>	<i>receiving</i>	<i>ayant reç-u</i>	<i>having received</i>
PAST			
<i>reç-u</i>	<i>received</i>		

IMPERFECT. That I might stun the whole neighbourhood.
étourdir 2 *tout* 1 *voisinage* m.
 That I might not (bring about) my designs. That thou
venir à bout de *projet* m. pl.
 might'st (tell a wilful lie.) That he might not bear
mentir de dessein prémédité *soutenir*
 his disgrace with firmness. That we might disobey the laws.
—f. fermeté *désobéir à*
 That we might belong to that great king. That you might
appartenir
 renounce your errors and prejudices. That they might
revenir de = pr. pron. *préjugé*
 weaken the force of their reasons. That they might hold
affaiblir f. *raisonnement* *tenir à*
 the most absurd ideas.

INDICATIVE.

SIMPLE TENSES.		COMPOUND TENSES.	
PRESENT.		PRÆTERIT INDEFINITE.	
<i>I receive, etc.</i>	<i>we receive</i>	<i>j'ai reç-u</i>	<i>I have received</i>
<i>je reç-ois</i>	<i>nous rec-evois</i>	<i>tu as, etc.</i>	<i>thou, etc.</i>
<i>tu reç-ois</i>	<i>vous rec-evez</i>		
<i>il reç-oit</i>	<i>ils reç-oient</i>		
IMPERFECT.		PLUPERFECT.	
<i>I did receive</i>	<i>we did receive</i>	<i>j'avois reç-u</i>	<i>I had received</i>
<i>je rec-evois</i>	<i>nous rec-evisions</i>		
PRÆTERIT DEFINITE.		PRÆTERIT ANTERIOR.	
<i>I received</i>	<i>we received</i>	<i>j'eus reç-u</i>	<i>I had received</i>
<i>je reç-us</i>	<i>nous reç-ûmes</i>	<i>tu eus, etc.</i>	<i>thou, etc.</i>
<i>tu reç-us</i>	<i>vous reç-ûtes</i>		
<i>il reç-ut</i>	<i>ils reç-urent</i>		

EXERCISE.

INDICATIVE PRESENT. I perceive the summit of the
apercevoir sommet
 Alps covered with perpetual snow. What grati-
Alpes f. pl. de éternel 2 neige f. pl. 1 recon-
 tude dost thou not owe to her who (has discharged)
naissance f. devoir celle 1 remplir 3
 (the duty of a mother) (to thee) (in thy infancy)? Does
 5 *près de 4 2*
 your scholar understand well that rule which is so simple?
escalier concevoir bien règle f. " "
 We do not owe a large sum. Do you not perceive the
devoir gros somme f.
 snare? Ought firm and courageous men to yield to
piège m. devoir 5 des 1 3 = 4 2 " céder
 circumstances?
 art. *circonstance.*

IMPERFECT: Did I not receive him kindly? Did he
le avec amitié
 see the castle from such a distance? We did not re-
apercevoir château si " loin re-
 ceive our income. Did you not receive great civilities?
cevoir revenu m. pl. de honnêteté

SIMPLE TENSES.		COMPOUND TENSES.
FUTURE ABSOLUTE.		
<i>I shall receive</i>	<i>we, etc.</i>	<i>j'aurai reç-u</i> | <i>I shall have received</i>
<i>je rec-evrai</i>	<i>NOUS rec-evrons</i>	

CONDITIONAL.		
PRESENT.		PAST.
<i>I should receive</i>	<i>we should, etc.</i>	<i>j'aurois reç-u</i> | <i>I should have received</i>
<i>je rec-evrois</i>	<i>nous rec-evrions</i>	<i>tu, etc.</i>

IMPERATIVE.		
		<i>rec-evons</i> | <i>let us receive</i>
<i>reç-ois</i>	<i>receive thou</i>	<i>rec-erez</i> | <i>receive ye</i>
<i>qu'il reç-oive</i>	<i>let him receive</i>	<i>qu'ils reç-oivent</i> | <i>let them receive</i>

f. pl. Did those tyrants conceive all blackness of their
crimes? *tyran concevoir* *noirceur f.*

PRETERIT. I perceived him walking by moon-
light. *le qui se promenoit à art. clair de*
la lune f. Did the queen conceive a great esteem for that
honest man? Did we not immediately perceive the snare?
de bien 2 1 *estime f.*
You did not receive his letters in time. Did the ministers con-
ceive the depth of his plan? *lettres à temps.* —*tre*
profondeur f. —*m.*

FUTURE. Shall I receive visits to-day? He will
not discover the spire of his village. We shall conceive
de art. visite aujourd'hui
aperevoir clocher m. —*m.* Will you never conceive
well-founded hopes. *fondé 2 espérance f. pl. 1*
de art. so luminous a principle? Shall men always owe their mis-
fortunes to their faults? *=2. 1 art. mal-*
heur *faute*

CONDITIONAL. Should I receive the offers of my enemy?
offre

SUBJUNCTIVE.

SIMPLE TENSES.		COMPOUND TENSES.	
PRESENT.		PRETERIT.	
<i>that I may receive</i>	<i>that we, etc</i>	<i>que j'aie reç-u</i>	<i>that I may</i>
<i>que je reç-oive</i>	<i>que nous rec-evions</i>	<i>que tu, etc</i>	<i>have re-</i>
<i>que tu reç-oires</i>	<i>que vous rec-eviez</i>	<i>qu'il, etc.</i>	<i>ceived</i>
<i>qu'il reç-oive</i>	<i>qu'ils reç-oient</i>		
IMPERFECT.		PLUPERFECT.	
<i>that I might, etc.</i>	<i>that we might, etc.</i>	<i>que j'eusse</i>	<i>that I might</i>
<i>que je reç-usse</i>	<i>que nous reç-ussions</i>	<i>reç-u</i>	<i>have re-</i>
<i>que tu reç-usses</i>	<i>que vous reç-ussiez</i>	<i>que tu, etc.</i>	<i>ceived</i>
<i>qu'il reç-ût</i>	<i>qu'ils reç-ussent</i>		

Should a wise man thus (give himself up) to despair?
devoir 2 1 ainsi 2 s'abandonner 1 art. désespoir m.
 Should we conceive such abstract ideas? You would
de art. si 2 abstrait 3 1
 easily perceive so gross a trick. Would not my sisters receive
grossier 2 ruse f. 1
 their friend with tenderness?
f. tendresse f.

IMPERATIVE. Conceive the horror of his situation. Do not
 receive that mark of confidence with indifference. Let us
marque f. confiance
 entertain a horror of vice. Let us never owe (any
*concevoir * de art. pour art. m.*
 thing.) Receive his advice with respect and gratitude. Re-
rien aris
 ceive no more of his letters.
lettre f. pl.

SUBJUNCTIVE PRESENT. That I may receive consolation.
de art.
 That she should not conceive a thought so well explained.
pensée f. développé
 That we may always receive false news. That you
de nouvelle f. pl.
 may not perceive the danger of books which are contrary
*art. * * contre*
 to good morals. That they may not collect unjust
art. mœurs f. pl. percevoir de injuste 2
 tages.
-f. pl. 1

FOURTH CONJUGATION.

IN *-re*.

REMARK.—This conjugation has five branches.

The FIRST ends	{ in <i>-andre</i>	as, répandre	to spill
	{ in <i>-endre</i>	as, vendre	to sell
	{ in <i>-ondre</i>	as, répondre	to answer
	{ in <i>-erdre</i>	as, perdre	to lose
	{ in <i>-ordre</i>	as, mordre	to bite
the SECOND ends	in <i>-aire</i>	as, plaire	to please
		as, taire	to keep secret
the THIRD ends	{ in <i>-aître</i>	as, repaître	to feed
	{ in <i>-ottrre</i>	as, connaître	to know
the FOURTH ends	in <i>-uire</i>	as, instruire	to instruct
the FIFTH ends	{ in <i>-aindre</i>	as, contraindre	to constrain
	{ in <i>-eindre</i>	as, peindre	to paint
	{ in <i>-oindre</i>	as, joindre	to join

PARADIGMS.

INFINITIVE.

PRESENT.

BRANCH 1.	BRANCH 2.	BRANCH 3.	BRANCH 4.	BRANCH 5
to render	to please	to appear	to reduce	to join
rend-re	pl- <i>aire</i>	par- <i>oître</i>	rédui-re	join-dre

PAST. (To have)

rendered	pleased	appeared	reduced	joined
avoir rend-u	pl-u	par-u	rédui-t	join-t

IMPERFECT. That I might conceive such a project. That
 he might perceive the secret designs of the enemy's general.
caché 2 desseins 1 2 1
 That we might not receive every body with civility. That you
honnêteté
 might not conceive the depth of this book. That they
profondeur f.
 might not perceive the masts of the ship.
mât m. pl. vaisseau m.

Of the Regular Verbs.

PARTICIPLE PRESENT.

BRANCH 1.	BRANCH 2.	BRANCH 3.	BRANCH 4.	BRANCH 5.
rendering rend-ant	pleasing pl-aisant	appearing par-oissant	reducing rédui-sant	joining joi-gnant

PARTICIPLE PAST.

rendered rend-u	pleased pl-u	appeared par-u	reduced rédui-t	joined joi-nt
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INDICATIVE.

PRESENT.

I render	please	appear	reduce	join
je rend-s	pl-ais	par-ois	rédui-s	joi-ns
tu rend-s	pl-ais	par-ois	rédui-s	joi-ns
il rend	pl-ait	par-ait	rédui-t	joi-nt
nous rend-ons	pl-aisons	par-oissons	rédui-sons	joi-gnons
vous rend-es	pl-aïsez	par-oïsses	rédui-tes	joi-gnes
ils rend-ent	pl-aissent	par-oissent	rédui-sent	joi-gnent

PRETERIT INDEFINITE. (*I have*)

rendered j'ai rend-u	pleased pl-u	appeared par-u	reduced rédui-t	joined joi-nt
-------------------------	-----------------	-------------------	--------------------	------------------

INDICATIVE PRESENT. I know his fiery and impetuous
connoître *brûillant* 2 = 3
 temper. I wait his return with impatience. Does he
caractère m. 1 *attendre* *retour*
 fear death? Does not virtue please every body? We do
craindre art. f. *à*
 not force you to adopt this opinion. We suppress for
contraindre *de adopter* — f. *taire*
 the present several interesting circumstances. Do you not
 — m. *intéressant* 2 f. 1
 confound these notions one with another? You seduce
confondre art. art. *séduire*
 your hearers by your modest exterior. Do your sons
auditeur m. pl. 2 = m. 1
 acknowledge their errors? Do not those workmen waste their
reconnoître = *ouvrier perdre*
 time about trifles?
à de art. bagatelle pl.

IMPERFECT. I did not displease by my conduct. I was
déplaire
 pitying those sad victims of the revolution. Did not
plaindre *triste victime f. pl.* — f.

IMPERFECT.

BRANCH 1.	BRANCH 2.	BRANCH 3.	BRANCH 4.	BRANCH 5.
<i>I did render</i>	<i>please</i>	<i>appear</i>	<i>reduce</i>	<i>join</i>
<i>je rend-ois</i>	<i>pl-ai-sois</i>	<i>par-oi-sois</i>	<i>rédui-sois</i>	<i>joi-gnois</i>

PLUPERFECT.

<i>I had rendered</i>	<i>pleased</i>	<i>appeared</i>	<i>reduced</i>	<i>joined</i>
<i>j'avois rend-u</i>	<i>pl-u</i>	<i>par-u</i>	<i>rédui-t</i>	<i>joi-nt</i>

PRETERIT DEFINITE.

<i>I rendered</i>	<i>pleased</i>	<i>appeared</i>	<i>reduced</i>	<i>joined</i>
<i>je rend-is</i>	<i>pl-us</i>	<i>par-us</i>	<i>rédui-sis</i>	<i>joi-gnis</i>
<i>tu rend-is</i>	<i>pl-us</i>	<i>par-us</i>	<i>rédui-sis</i>	<i>joi-gnis</i>
<i>il rend-it</i>	<i>pl-ut</i>	<i>par-ut</i>	<i>rédui-sit</i>	<i>joi-gnit</i>
<i>nous rend-âmes</i>	<i>pl-âmes</i>	<i>par-âmes</i>	<i>rédui-sîmes</i>	<i>joi-gnîmes</i>
<i>vous rend-îtes</i>	<i>pl-îtes</i>	<i>par-îtes</i>	<i>rédui-sîtes</i>	<i>joi-gnîtes</i>
<i>ils rend-irent</i>	<i>pl-urent</i>	<i>par-urent</i>	<i>rédui-sirent</i>	<i>joi-gnirent</i>

PRETERIT ANTERIOR.

<i>I had rendered</i>	<i>pleased</i>	<i>appeared</i>	<i>reduced</i>	<i>joined</i>
<i>j'eus rend-u</i>	<i>pl-u</i>	<i>par-u</i>	<i>rédui-t</i>	<i>joi-nt</i>

this dog bite? Did that man (at last) acknowledge his
chien mordre *enfin*
 injustice? We did not appear convinced. We joined our
 —f. *convaincu* pl.
 sighs and tears. Were you painting an his-
soupir m. pl. *pron. larme* f. pl. *peindre* d'his-
 torical subject? Did those orators throw the graces of
faire 2 *tableau* m. 1 = *répandre* —
 expression into their speeches? They led the people
 art. — *discours* *induire* m,
 into an error.
en "

PRETERIT. I aimed at an honest end. Did his prudence
tendre à 2 *but* m. 1 —f.
 extinguish the fire of a disordered imagination? Did not your
éteindre *dérégulé* 2 —f. 1
 conduct (do away) his prejudices? We led our
 —*duite* f. *détruire* *prévention* f. pl. *reconduire*
 friend back to his country house. Did we offer our ia-
de campagne 2 f. 1 *vendre* m
 cense to the pride of a blockhead? Did you feign to think
cens *soit* *feindre de*
 as a madman? Did you conduct your children from truth to
en " *conduire*

FUTURE ABSOLUTE.

BRANCH 1.	BRANCH 2.	BRANCH 3.	BRANCH 4.	BRANCH 5.
<i>I shall render</i>	<i>please</i>	<i>appear</i>	<i>reduce</i>	<i>join</i>
<i>je rend-rai</i>	<i>pl-airai</i>	<i>par-ottrai</i>	<i>rédui-rai</i>	<i>joi-ndrai</i>

FUTURE ANTERIOR. (*I shall have*)

<i>rendered</i>	<i>pleased</i>	<i>appeared</i>	<i>reduced</i>	<i>joined</i>
<i>j'aurai rend-u</i>	<i>pl-u</i>	<i>par-u</i>	<i>rédui-t</i>	<i>joi-nt</i>

CONDITIONAL.

PRESENT.

<i>I should render</i>	<i>please</i>	<i>appear</i>	<i>reduce</i>	<i>join</i>
<i>je rend-rois</i>	<i>pl-airais</i>	<i>par-ottrois</i>	<i>rédui-rois</i>	<i>joi-ndrois</i>

truth? Did those frightful spectres appear again?
effrayant 2 — m. pl. 1 *apparaitre de nouveau*
 Did not the children (come down) at the first summons?
descendre à ordre m. sing.

FUTURE. Shall I hear the music of the new opera?
entendre *musique* f.
 I shall not conceal from you my mind. Will the gene-
taire * *façon de penser*
 ral constrain the officers to join their respective corps?
contraindre *officier* *rejoindre* =
 Will not a thought, true, grand, and well expressed, please
 f. *exprimé*
 at all times? We shall (make our appearance) of this great
dans art. m. pl. *paraître* *sur*
 theatre, next month. Shall we describe all the
 — m. art. *prochain* 2 *mois* m. 1 *dépeindre*
 horror of this terrible night? Will you not new-model a
 — 2 *nuit* f. 1 *refondre*
 work so full of charming ideas? Will you know your
plein 2 1 *reconnoître*
 things again? Will they always reduce our duties to
effet m. pl. * *devoir* m. pl.
 beneficence? They will assiduously correspond with
 art. *bienfaisance* f. *assidument* *correspondre*
 their friends.

CONDITIONAL. Should I, by these means, gain the
moyen m. s. *atteindre* à
 desired end? I should (carry on) the undertaking with suc-
tenir 2 but m. 1 *conduire* *entreprise* f.

PAST. (*I should have*)

BRANCH 1.	BRANCH 2.	BRANCH 3.	BRANCH 4.	BRANCH 5.
<i>rendered</i>	<i>pleased</i>	<i>appeared</i>	<i>reduced</i>	<i>joined</i>
<i>j'aurois rend-u</i>	<i>pl-u</i>	<i>par-u</i>	<i>rédui-t</i>	<i>joi-nt</i>

IMPERATIVE.

<i>render (thou)</i>	<i>please</i>	<i>appear</i>	<i>reduce</i>	<i>join</i>
<i>rend-s</i>	<i>pl-ais</i>	<i>par-ois</i>	<i>rédui-s</i>	<i>joi-ns</i>
<i>qu'il rend-e</i>	<i>pl-aise</i>	<i>par-oisse</i>	<i>rédui-se</i>	<i>joi-gne</i>
<i>rend-ons</i>	<i>pl-aisons</i>	<i>par-oissons</i>	<i>rédui-sons</i>	<i>joi-gnons</i>
<i>rend-es</i>	<i>pl-aisez</i>	<i>par-oissez</i>	<i>rédui-sez</i>	<i>joi-gnez</i>
<i>qu'ils rend-ent</i>	<i>pl-aisent</i>	<i>par-oissent</i>	<i>rédui-sent</i>	<i>joi-gnent</i>

cess. Would his mother wait with (so much) patience? Could
 sincerity displease the man (of sense)? Should we sell
 art. = f. *à* *sensé* *vendre*
 our liberty? Should we build our house upon that plan?
construire — m.
 Would you oblige young people to live as you
astreindre de art. *gens pl.* *vivre comme*
 do? Would you reduce your child to despair? They
 * art. *désespoir m.*
 should dread the public censure. Would my pro-
craindre 4 *5* *de 3 art. 1 f. 2*
 tectors introduce an unknown person into the world?
 = *introduire inconnu m.* *

IMPERATIVE. Depict in thy idyl all the charms of a
peindre idylle douceur f.
 rural life. Expect not happiness from exter-
champêtre 2 1 *attendre art.* *art. exté-*
 nal objects; it is in thyself. Know the powers of thy mind
rieux 2 m. pl. 1 *force f.*
 before thou write. Let us unite prudence with
*avant de * écrire joindre art.* *f.* *d art.*
 courage. Let us not descend to useless particulars.
m. *descendre dans des 2* — *larité 1*
 Let us not (give offence) by an air of haughtiness. Seem
*déplaire * des m. pl.* *paraître 2*
 neither too cheerful nor too grave. Ye sovereigns, make
*ne 1 ni gai ni sérieux * souverain pl. rendre*
 the people happy. Do not despise his friendship. Sweet
dédaigner *dou-*

Of the Regular Verbs.

SUBJUNCTIVE.

PRESENT. (*that I may*)

BRANCH 1.	BRANCH 2.	BRANCH 3.	BRANCH 4.	BRANCH 5.
<i>render</i>	<i>please</i>	<i>appear</i>	<i>reduce</i>	<i>join</i>
<i>que je rend-e</i>	<i>pl-aise</i>	<i>par-oisse</i>	<i>rédui-se</i>	<i>joi-gne</i>
<i>tu rend-es</i>	<i>pl-nises</i>	<i>par-oisses</i>	<i>rédui-ses</i>	<i>joi-gnes</i>
<i>il rend-e</i>	<i>pl-aise</i>	<i>par-oisse</i>	<i>rédui-se</i>	<i>joi-gne</i>
<i>nous rend-ions</i>	<i>pl-aisions</i>	<i>par-oissions</i>	<i>rédui-sions</i>	<i>joi-gnions</i>
<i>vous rend-iez</i>	<i>pl-aisiez</i>	<i>par-oissiez</i>	<i>rédui-siez</i>	<i>joi-gniez</i>
<i>ils rend-ent</i>	<i>pl-aisent</i>	<i>par-oissent</i>	<i>rédui-sent</i>	<i>joi-gnent</i>

PRÆTERIT. (*that I may have*)

<i>rendered</i>	<i>pleased</i>	<i>appeared</i>	<i>reduced</i>	<i>joined</i>
<i>que j'ai-e rend-u</i>	<i>pl-u</i>	<i>par u</i>	<i>rédui-t</i>	<i>joi-nt</i>

illusions, vain phantoms. vanish. (Keep to yourself) such
 —f. — *fantôme m. disparaitre* *taire* *certain*
 truths as may offend.
 f. pl. *qui peuvent offenser*

SUBJUNCTIVE PRESENT. That I may fear that cloud of enc-
nuée f.

mies. That I should please every body is impossible.

That he may not reply to such absurd criticism. That
répondre un si 2 critique f. 1

he may lead his pupil step by step to a perfect knowledge
conduire élève pas à connoissance f.

of the art of speaking and writing. That we may entice by an
inf.—1 pr. inf.—1 séduire

enchancing style. That we may confound the arts with the
—teur 2 m. 1

sciences. That you may have the same end in view. That
but m. 2 tendre à 1

they may not depend on any body. That they may not in-
dépendre de personnes ac-

crease our sufferings.
croître peines.

IMPERFECT. That I might not melt into tears. That
fondre en larme

I might acknowledge the truth. That he might (draw a picture)
connoître peindre

of distressed virtue. That she might please by her accom-
** art. malheureux 2 1 grâce*

IMPERFECT. (*that I might*)

BRANCH 1.	BRANCH 2.	BRANCH 3.	BRANCH 4.	BRANCH 5.
<i>render</i>	<i>please</i>	<i>appear</i>	<i>reduce</i>	<i>join</i>
<i>que je rend-isse</i>	<i>pl-usse</i>	<i>par-usse</i>	<i>rédui-ssie</i>	<i>joï-gnisse</i>
<i>tu rend-isses</i>	<i>pl-usses</i>	<i>par-usses</i>	<i>rédui-ssies</i>	<i>joï-gnisses</i>
<i>li rend-it</i>	<i>pl-at</i>	<i>par-at</i>	<i>rédui-st</i>	<i>joï-gnet</i>
<i>nous rend-is-sions</i>	<i>pl-ussions</i>	<i>par-ussions</i>	<i>rédui-ris-sions</i>	<i>joï-gnissions</i>
<i>vous rend-issiez</i>	<i>pl-ussiez</i>	<i>par-ussiez</i>	<i>rédui-rissiez</i>	<i>joï-gnissiez</i>
<i>ils rend-issent</i>	<i>pl-ussent</i>	<i>par-ussent</i>	<i>rédui-rissent</i>	<i>joï-gnissent</i>

PLUPERFECT. (*that I might have*)

<i>rendered</i>	<i>pleased</i>	<i>appeared</i>	<i>reduced</i>	<i>joined</i>
<i>que j'eusse rend-u</i>	<i>pl-u</i>	<i>par-u</i>	<i>rédui-t</i>	<i>joï-nt</i>

PARADIGM, OR MODEL FOR PRONOMINAL VERBS.

Se repentir | *to repent.*

Pronominal verbs, as was said page 93, are conjugated throughout, in each person, with a *double personal pronoun*, and as all their compound tenses are formed by means of the auxiliary verb *être*, their participle past must always agree in gender and number with the *objective pronoun* when it is *direct*, otherwise not. Their inflections all follow the conjugations to which they belong.

plishments more than by her beauty. That we might conduct
 f. pl. *conduire*
 him to court. That we might affect such low
 art. *cour* f. *seindre de* art. *si* *bas* 2
 sentiments. That you might hear their justification. That
 1 *entendre*
 you might know your real friends. That they might (wait for)
vrai *attendre*
 the opinion of sensible persons. That they might not ap-
 art. *sensé* 2 f. pl. 1 f.
 pear so scornful and vain.
dédaignez f. pl. *ni si* f. pl.

In all participles past, except *absous*, *dissous*, *résous*, which are to be seen in their places, the feminine is formed by adding *e* mute to the masculine, and the plural by adding *s* to the singular, both masculine and feminine, when it does not already end with this letter, the French language not admitting a final *double consonant*.

As there is some difficulty in conjugating pronominal verbs, some few are here selected, which it will prove advantageous to practise.

<i>s'alarmer</i>	<i>s'abstenir</i>	<i>s'habituer</i>	<i>s'enorgueillir</i>
<i>s'assoupir</i>	<i>se servir</i>	<i>se nantir</i>	<i>se méconnoître</i>
<i>s'apercevoir</i>	<i>se souvenir</i>	<i>se contraindre</i>	<i>s'immortaliser</i>
<i>se défendre</i>	<i>se préaloir</i>	<i>se rendre</i>	<i>se dorloter</i>
<i>se hâter</i>	<i>se repaître</i>	<i>s'évertuer</i>	<i>s'ingénier</i>
<i>se dépêcher</i>	<i>se conduire</i>	<i>s'impatienter</i>	<i>s'obliger</i>
<i>se ressentir</i>	<i>s'enrhumer</i>	<i>se fâcher</i>	<i>se recueillir</i>
<i>se pourvoir</i>	<i>s'ennuyer</i>	<i>se reposer</i>	<i>se blesser</i>
<i>se taire</i>	<i>s'orienter</i>	<i>s'enquérir</i>	<i>s'enrouer</i>
<i>se promener</i>	<i>s'endormir</i>	<i>se mêler</i>	<i>se réjouir</i>
<i>se coucher</i>	<i>se morfondre</i>	<i>se formaliser</i>	<i>s'embarrasser</i>
<i>se lever</i>	<i>se perdre</i>	<i>se rapetisser</i>	<i>s'habiller</i>
<i>s'asseoir</i>	<i>s'évanouir</i>	<i>se reconcilier</i>	<i>s'émanciper</i>
<i>s'arroger</i>	<i>s'applaudir</i>	<i>se savoir gré</i>	<i>se dire</i>
<i>se procurer</i>	<i>s'attribuer</i>	<i>se prescrire</i>	<i>se rendre compte</i>
<i>se visiter</i>	<i>s'entraider</i>	<i>s'entr'ouvrir</i>	<i>s'entrevoir</i>

INFINITIVE.

SIMPLE TENSES.		COMPOUND TENSES.	
PRESENT.		PAST.	
<i>se repentir</i>	<i>to repent</i>	<i>s'être</i>	<i>repenti or repentie } to have repented</i>
PRESENT.		PAST.	
<i>se repentant</i>	<i>repenting</i>	<i>s'étant</i>	<i>repenti or repentie } having repented</i>
PAST.			
<i>repenti</i>	<i>} repented</i>		
<i>repentie</i>			

Of the Pronominal Verbs.

INDICATIVE.

SIMPLE TENSES.			COMPOUND TENSES.		
PRESENT.			PRETÉRIT INDEFINITE.		
<i>I repent</i>			<i>I have repented.</i>		
je	me repens	}	je	me suis	repenti,
tu	te repens		tu	t' es	or
il, or elle	se repent		il, or elle	s' est	repentis
nous	nous repentons		nous	nous sommes	repentis,
vous	vous repentez		vous	vous êtes	or
ils, or elles	se repentent		ils, or elles	se sont	repenties
IMPERFECT.			PLUPERFECT.		
<i>I did repent.</i>			<i>I had repented.</i>		
je	me repentois	}	je	m' étois	repenti,
tu	te repentois		tu	t' étois	or
il, or elle	se repentoit		il, or elle	s' étoit	repentie
nous	nous repentions		nous	nous étions	repentis,
vous	vous repentiez		vous	vous étiez	or
ils, or elles	se repentoient		ils, or elles	s'étoient	repenties

INDICATIVE. PRESENT. I commonly walk by
d'ordinaire se promener à art.
 moonlight. Dost thou not deceive thyself? He (is never
*clair de la lune m. se tromper * ne se*
 happy) but (when he is doing) wrong. Do we not
plaire que à faire de art. mal m.
 (nurse ourselves) too much? How do you do? They mean
s'écouter se porter se proposer
 to travel in the spring.
de voyager à m.

PRETERIT INDEFINITE. I (have been) tolerably well for
se porter assez bien depuis
 some time. Didst thou not lose thyself in the wood? (It
*s'égarer **
 is said) that he killed himself (out of) despair. Have we flat-
*On dit se tuer * de se flat*
 tered ourselves without foundation. Ladies, have you
*ter * fondement Mesdames, se*
 walked this morning? Did those ladies recognise
promener matin m. dame se reconnaître
 themselves in this portrait?
** à —in.*

the Pronominal Verbs.

SING.			COMPOUND TENSES.		
DEFINITE.			PRÆTERIT ANTERIOR.		
<i>repented.</i>			<i>I had repented.</i>		
	<i>me</i>	repentis	<i>je</i>	<i>me fus</i>	} repenti,
<i>tu</i>	<i>te</i>	repentis	<i>tu</i>	<i>te fus</i>	
<i>il, or elle</i>	<i>se</i>	repentit	<i>il, or elle</i>	<i>se fut</i>	} repentie
<i>nous</i>	<i>nous</i>	repentîmes	<i>nous</i>	<i>fûmes</i>	
<i>vous</i>	<i>vous</i>	repentîtes	<i>vous</i>	<i>fûmes</i>	} repentis,
<i>ils, or elles</i>	<i>se</i>	repentirent	<i>ils, or elles</i>	<i>se furent</i>	
					} or
					} repenties

IMPERFECT. I tormented myself incessantly about the affairs of others. Wast thou not (laying the foundation for) much sorrow by thy foolish conduct? He made himself more and more unhappy every day. We despaired without reason. Did you not laugh at us? They ruined themselves wantonly.

*se tourmenter * sans cesse pour*
autrui se préparer
*bien des regrets se rendre **
** * de en jour se désespérer*
se moquer de
*se perdre * de gaieté de cœur.*

PLUPERFECT. I had trusted myself to (very uncertain) guides. Didst thou not confide too inconsiderately in this man? Had that officer rushed rashly into this danger? We had condemned ourselves. Had you not (been engaged) in trifles? Had those travellers (gone out) of the right way?

se livrer des peu sûr 2 m. pl. 1
se confier légèrement à
—cier se précipiter témérairement dans —m.
se condamner nous-mêmes s'occuper de
bagatelle f. pl. voyageurs se détourner droit
chemin m.

PRÆTERIT. I repented but too late of having taken such a step. Wast thou not well entertained yesterday evening? He suffered for his imprudence. We met in the street, but did not speak. Did you say nothing (to each other?) Did not those rash children appear?

tard inf. 2 fait 2 1
démarche f. s'amuser hier au
ing? He suffered for his imprudence. We
ne se trouver pas bien de
met in the street, but did not speak. Did you say
se rencontrer rue se parler diles-vous
nothing (to each other?) Did not those rash children ap-
** témeraire 2 1 s'ap-*

SIMPLE TENSES.					COMPOUND TENSES.				
FUTURE ABSOLUTE. <i>I shall repent.</i>					FUTURE ANTERIOR. <i>I shall have repented.</i>				
je	me	repentirai			je	me	serai	repenti,	
tu	te	repentiras			tu	te	seras	or	
il, or elle	se	repentira			il, or elle	se	sera	repentie	
nous	nous	repentirons			nous	nous	serons	repentis,	
vous	vous	repentirez			vous	vous	seres	or	
ils, or elles	se	repentiront			ils, or elles	se	seront	repenties	

plaud themselves for their folly?
plaudir * *de* *soltise m.*

PRÆTERIT ANTERIOR. (As soon as) I discovered that they
dès que *s'apercevoir* *on*
sought to deceive me, I was on my guard.
chercher ind-2 tromper se tenir ind-3 garde f. pl.
What did'st thou, when thou saw'st thyself thus forsaken:
*fu quand se trouver * ainsi abandonné*
When she recollected all the circumstances, she was quite
se souvenir de f. ind-3 toute
ashamed. When we had rejoiced sufficiently (we parted.)
honteux. se réjouir assez se séparer ind-3
When you had amused yourselves sufficiently at his expense, did
s'amuser à dépens m. pl.
you not leave him quiet? When they had walked enough,
laisser ind-3 tranquille se promener
they (sat down) at the foot of a tree.
s'assirent à

FUTURE ABSOLUTE. I will yield if they convince me.
se rendre on convainc
Wilt thou remember the engagement that thou makest:
se souvenir de prendre
What will not he reproach (himself for)? We shall not forget
se reprocher à lui-même s'oublier
ourselves (so far as) to (be wanting) in respect towards him.
** jusque manquer de lui*
Will you employ the means I (point out) to you? Will not
se servir de que indiquer
these flowers fade?
f. se flétrir

FUTURE ANTERIOR. Shall I have betrayed myself? Will
se trahir moi-même
thou not have degraded thyself in his eyes? He will have
*s'avilir * à*

CONDITIONAL.

SIMPLE TENSES.					COMPOUND TENSES.				
PRESENT.					PAST.				
<i>I should repent.</i>					<i>I should have repented.</i>				
je	me	repentirois			je	me	serois	} repenti,	
tu	te	repentirois			tu	te	serois		or
il, or elle	se	repentiroit			il, or elle	se	seroit	} repentie	
nous	nous	repentirions			nous	nous	serions		repentir,
vous	vous	repentiriez			vous	vous	seriez	} or	
ils, or elles	se	repentiraient			ils, or elles	se	seraient		repenties

(been proud) of this trifling advantage. We shall have
s'enorgueillir *foible avantage m.*
 fatigued ourselves (to no purpose.) In the end you will have
se fatiguer * *inutilement* *d*
 (been undeceived.) Will your children have (loved each other)
se désabuser *s'entr'aimer*
 too much ?

CONDITIONAL. PRESENT. Should I suffer myself to
se laisser * *
 (be drawn) into the party of the rebels? Would'st thou be
entraîner *partis m.*
 (so easily) frightened? Would not the nation sub-
de si peu de chose 2 *s'effrayer* 1 *f* *se sou-*
 mit to so just a law? We should not rejoice to see the
mettre 3 4 1 2 *se plaire voir*
 triumph of guilt. Would you dishonour yourselves by
trionphe art. crime m. *se déshonorer* *
 such an action? Would those lords (avail themselves) of
 2 1 *seigneurs se prevaudraient de*
 their birth and fortune, (in order to) hurt
naissance *de leurs richesses* *pour* *faire violence*
 our feelings.
à *sentiment.*

PAST. Should I not have devoted myself entirely to
se dévouer * *entièrement*
 the service of my country? (Had it not been for) thy careless-
pays m. *sans* *insouciance f.*
 ness, thou would'st certainly have (grown rich.) Would this
s'enrichir
 pleasing hope have vanished so soon? Should we have
doux *espoir m.* *s'évanouir*

IMPERATIVE.

AFFIRMATIVE.		NEGATIVE.	
<i>Repent (thou.)</i>		<i>Do not repent.</i>	
	<i>repens-toi</i>		<i>ne te repens</i>
<i>qu'il, or</i>	<i>se repente</i>	<i>qu'il, or</i>	<i>ne se repente</i>
<i>qu'elle</i>		<i>qu'elle</i>	
	<i>repentons-nous</i>		<i>ne nous-repentons</i>
	<i>repentez-vous</i>		<i>ne vous-repentez</i>
<i>qu'ils, or</i>	<i>se repentent</i>	<i>qu'ils, or</i>	<i>ne se repentent</i>
<i>qu'elles</i>		<i>qu'elles</i>	

SUBJUNCTIVE.

SIMPLE TENSES.		COMPOUND TENSES.	
PRESENT.		PRETERIT.	
<i>That I may repent.</i>		<i>That I may have repented.</i>	
<i>que</i>		<i>que</i>	
<i>je</i>	<i>me repente</i>	<i>je</i>	<i>me sois</i> } <i>repenti</i>
<i>tu</i>	<i>te repentes</i>	<i>tu</i>	<i>te sois</i> } <i>or</i>
<i>il, or elle</i>	<i>se repente</i>	<i>il, or elle</i>	<i>se soit</i> } <i>repentie</i>
<i>nous</i>	<i>nous repentions</i>	<i>nous</i>	<i>nous soyons</i> } <i>repentis</i>
<i>vous</i>	<i>vous repentiez</i>	<i>vous</i>	<i>vous soyez</i> } <i>or</i>
<i>ils, or elles</i>	<i>se repentent</i>	<i>ils, or</i>	<i>se soient</i> } <i>repenties</i>
		<i>elles</i>	

degraded ourselves to such a degree? You would have
se dégrader * 2 1 point m.
 reduced yourselves to every kind of want. They
se réduire * sorte f. privation f. pl.
 would have (been drowned,) if (they had not had assistance.)
se noyer on ne les avoit secourus.

IMPERATIVE. O man, remember that thou art mortal. Do
se souvenir
 not flatter thyself (that thou wilt succeed easily.) Let
te promets * un succès facile
 us take an exact account of our actions. Let us not deceive
se rendre — 2 compte 1 se séduire
 ourselves. Rest yourself under the shade of this tree.
nous-mêmes. Se reposer * à ombre
 Do not expose yourself so rashly.
s'exposer témérairement.

SUBJUNCTIVE. PRESENT. I must rise to-morrow at
Il faut que se lève

SIMPLE TENSES.				COMPOUND TENSES.			
IMPERFECT.				PLUPERFECT.			
<i>That I might repent.</i>				<i>That I might have repented.</i>			
que				que			
je	<i>me</i>	repentisse		je	<i>me</i>	fusse	repenti,
tu	<i>te</i>	repentisses		tu	<i>te</i>	fusses	or
il, or elle	<i>se</i>	repentît		il, or elle	<i>se</i>	fût	repentie
nous	<i>nous</i>	repentissions		nous	<i>nous</i>	fussions	repentis
vous	<i>tous</i>	repentissiez		vous	<i>vous</i>	fussiez	or
ils, or } elles }	<i>se</i>	repentissent		ils, or } elles }	<i>se</i>	fussent	repenties

an earlier hour. I wish that thou may'st be
 * *meilleur heure f. souhaiter se porter*
 better. I wish him to conduct himself better. Is it not es-
 mieux *veux qu'il * se conduire **
 sential that we should contain ourselves? They wish that
 —tiel *se contenir * On désirer*
 you should habituate yourselves early to labour
*s'habituer * de bonne heure art. travail m.*
 It is time that they should (have relaxation) from the fatigue
se délasser —f.
 of business.
 art. f. pl.

PRETERIT. Can I have (been deceived) so grossly?
Se peut-il que se tromper grossière-
 It is astonishing that thou hast determined to stay. It is
ment ? étonnant se décider rester On
 not said that he interfered in this business. It will never be
dît se mêler de On
 believed that we have conducted ourselves so ill. It is not
*croira se comporter * mal. On **
 suspected that you have disguised yourselves so ingeniously.
*soupçonner se déguiser * adroitement*
 It is not feared that they have behaved ill.
craindre se conduire.

IMPERFECT. They required that I should (go to bed) at ten
On exigeoit se coucher à
 o'clock. They wish that thou should'st walk oftener.
heure. On voudroit se promener
 Did they not wish that he should practise fencing?
On vouloit s'exercer à faire des armes
 Was it necessary that we should (make use) of this method?
 = *se servir moyen m.*

CONJUGATION OF THE PASSIVE VERBS.

There is but one mode of conjugating passive verbs ; it is by adding to the verb *être*, through all the moods and tenses, the participle past of the verb active, which then must agree in gender and number with the subject ; as,

Je suis aimé, or aimée	I am loved
tu étois estimé, or estimée	thou wast esteemed
il fut chéri de son peuple	he was beloved by his people
elle fut toujours chérie	she was always beloved
mon père fut respecté	my father was respected
ma mère fut réverée	my mother was revered
nous serons loués, or louées	we will be praised
vous en serez blâmés or blâmées	you will be blamed for it
ils seroient craints et redoutés	they would be feared and dreaded
elles seroient mieux instruites	they would be better informed
afin que mes fils soient connus	that my sons may be known
je voudrois que les portes fussent ouvertes.	I should wish the doors were opened

Did they wish that you should complain without reason ?

on vouloit se plaindre

Did they not wish them (to make more haste) ?

on désirer ind-2 que ils hâter davantage ?

PLUPERFECT. Would they have wished that I had revenged myself ? I should have wished that thou hadst shown

désirer voulu se venger

thyself more accommodating. I should have wished that this

moins difficile voulu se montrer

painter had (been less negligent.) Would you have wished that

peindre se négliger moins voulu

we should have ruined ourselves in the public opinion, (in order

se perdre * 2. f. 1 pour

to) satisfy your resentment ? I could have wished perhaps

satisfaire ressentiment désirer peut-être

that you had applied yourselves more to your studies.

s'appliquer * davantage

We could have wished that they had extricated themselves

se tirer *

more skilfully from the difficulties (in which) they (had

adroitement embarras ou

involved themselves :)

s'étoient mis.

j'ai été dangereusement blessé, or blessée	<i>I have been dangerously wounded</i>
tu en avois été averti, or avertie	<i>thou hadst been apprised of it</i>
lorsqu'il eut été mordu	<i>when he had been bitten</i>
après qu'elle eut été séduite	<i>after she had been seduced</i>
le mur aura été détruit	<i>the wall will have been destroyed</i>
la ruse aura été découverte	<i>the artifice will have been discovered</i>
nous aurions été entendus, or entendues	<i>we should have been heard</i>
vous auriez été aperçus, or aperçues	<i>you should have been perceived</i>
supposez qu'ils aient été démentis	<i>suppose they were contradicted</i>
bien qu'elles aient été reconnues	<i>although they were recognised</i>
que les murs eussent été détruits	<i>that the walls might have been destroyed</i>
que les lumières eussent été éteintes	<i>that the lights might have been put out</i>

In the following exercises upon the verbs, the tenses will now be promiscuously intermixed.

EXERCISE.

That young lady is so mild, so polite, and so kind, that
jeune demoiselle doux honnête bon
 she is beloved by every body. He performed with (so much)
aimé de jouer ind-4 tant de
 ability that he was universally applauded. He is known
intelligence ind-4 applaudi
 by nobody. How many countries, unknown to the ancients,
de que de pays inconnu
 have been discovered by modern navigators?
art. 2 navigateur m. pl. 1

CONJUGATION OF SOME NEUTER VERBS.

There are about six hundred neuter verbs in the French language, fifty of which taking the auxiliary *être* in their compound tenses, their participles past must agree in gender and number with the subject; as,

Je suis tombé, or tombée	<i>I have fallen</i>
quand tu fus venu, or venue	<i>when thou hadst come</i>
il étoit arrivé avant moi	<i>he was arrived before me</i>
elle étoit déjà arrivée	<i>she was already arrived</i>

mon frère n'étoit pas encore parti	my brother had not yet set off
ma sœur étoit partie avant lui	my sister had set off before him
nous serons revenus, or revenues	we shall have returned
vous serez descendus, or descendues	you shall have come down
ils seroient repartis	they would have set off again
elles seroient reparties	that my brothers may have gone out
que mes frères soient sortis	that my sisters might have gone out
que mes sœurs fussent sorties	

And so through all the compound tenses.

EXERCISE.

They came to see us with the greatest haste.	When
ind-4 * voir	impressement Quand
did they arrive?	That estate fell to his
est-ce que arriver ind-4	terre f. lui est échu en *
lot. He fell from his horse, but happily received	il —ind-4
partage tomber ind-4 *	
only a slight contusion on the knee.	
ne que léger —f. à genou m.	

OF THE IMPERSONAL VERBS.

Observe that, in impersonal verbs, *il* has no relation to a substantive, as may be seen by the impossibility of substituting a noun in its place.

IMPERSONAL VERBS.

il pleut	il rains	il bruine	it drizzles
il neige	it snows	il importe	it matters
il grêle	it hails	il semble	it seems
il tonne	it thunders	il paroît	it appears
il éclaire	it lightens	il suffit que	it suffices
il gèle	it freezes	il importe	it becomes
il dégele	it thaws	il s'ensuit que	it follows that
il arrive	it happens	il est à propos	it is proper
il sied	it is becoming	il faut	it is necessary
il messied	it is unbecoming	il y a, etc.	there is, or are

EXERCISE.

Does it rain this morning?	Did it hail
pleuvait matin m.	grêler ind-4 art.

last night? It does not snow. I thought it had thundered. *dernier 2 f. 1 neiger croyois que ton-*
 Does it not lighten? Do you think it freezes? *ner ind. 6 éclairer croyez que geler*
 It is a remarkable thing. It was a terrible hurricane. It is ten o'clock. *ce ind-2 2 ouragan 1*
 It (was not my friend's fault) that it was not *heure pl. ne tenir ind-2 pas à mon ami la chose subj-2 ne*
 so. It will freeze long. I do not think so; it seems, on the contrary, that it thaws. *ainsi long-temps crois sembler à*
 It (is fit) to act so. It (was of great *contraire dégeler convenir de importer beau-*
 importance) to succeed. Would it be proper to write to *coup ind-2 de réussir être à propos de*
 your friends? It appears that he has not attended to that business. *s'occuper de*
 Perhaps it (would be) better to (give up) the undertaking. It *vaudroit * abandonner entreprise*
 (was sufficient) to know his opinion. *suffisoit de*

CONJUGATION OF THE IMPERSONAL VERB

Falloir, il faut, it must, it is necessary.

INFINITIVE.

SIMPLE TENSES.	COMPOUND TENSES.
PRESENT falloir	PAST avoir fallu
PARTIC. PRES. <i>wanted</i>	PAST fallu, ayant fallu

INDICATIVE.

PRESENT il faut	PRETERIT IND. il a fallu
IMPERFECT . . il falloit	PLUPERFECT il avoit fallu
PRETERIT DEF. il fallut	PRETERIT ANT. il eut fallu
FUTURE ABSOL. il faudra	FUTURE ANT. il aura fallu

CONDITIONAL.

PRESENT il faudrait	PAST il aurait fallu
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SUBJUNCTIVE.

PRESENT qu'il faille	PRETERIT . . . qu'il ait fallu
IMPERFECT . . qu'il fallût	PLUPERFECT . qu'il eût fallu

REMARK. The English verb *must*, not being impersonal, may take any noun or pronoun for its subject; whereas the French verb *falloir*, being always imper-

sonal, a change of construction in the translation becomes necessary, and this may be done in two different ways :

The most common method is by putting the conjunction *que* after *il faut*, *il falloit*, etc. then transporting the subject of the English verb *must* to the second verb, which is to be put in the subjunctive in French : thus, I must sell my house, *il faut que je vende ma maison*.

The other way is by allowing the second verb to remain in the infinitive, as in English, and substituting in the place of the personal pronoun, which is the subject of the verb *must*, its corresponding objective *me*, *te*, *lui*, *nous*, *vous*, *leur*, which are to be placed between *il* and *faut*, *falloit*, etc. as, I must begin that work to-day, *il ME faut commencer cet ouvrage aujourd'hui*.

OBSERVE. That all expressions implying necessity, obligation, or want, may be rendered by *falloir* ; as, I want a new grammar, *il ME faut une nouvelle grammaire*.

EXERCISE.

You *must* speak to him about that affair. It *was* necessary
sub-1 de f. ind-2 *que*
for him to consent to that bargain. We *were* obliged to (set
* *il* * sub-2 *marché* m. ind-3 *partir*
out) immediately. Children *should* learn every day some-
sub-2 *sur-le-champ* art. cond-1 sub-
thing by heart. Shall I suffer patiently such an insult ? He
ind-7 sub-4 1 2
must have been a blockhead not to understand
cond-2 * sub-2 *sol* 2 *pour* 1 *comprendre* inf-1 *des*
such easy rules. (How much) do you want ? He does
si 2 3 *règle* f. 1 *combien* *fait*
what is *requisite*. Do that as it (should be.) What *must* he
faîtes ind-1 *que* 2 *lui* 1
have for his trouble ? You are the man I want. Do not
* *peine* f. *que*
give me any more bread, I have already more than I
* *de* *en* *déjà* *ne*
want. I need not ask you whether you will come. I do not
m'en * inf-1 *si*

think that it is necessary to be a conjurer to guess his motives.
crois *il* *sub-1* * *serais* *pour deviner* *motif*
 I could not suspect that I ought to ask pardon for a
pouvais *souçonner* *sub-2* * *inf-1* — *de*
 fault I have not committed.
faute f. que *commise*

CONJUGATION OF THE IMPERSONAL VERB

Y avoir, there to be.

INFINITIVE.

PRESENT	y avoir	there to be
PAST	y avoir eu	there to have been
PARTIC. PRES.	y ayant	there being
PARTIC. PAST	y ayant eu	there having been

INDICATIVE.

PRESENT	il y a	there is, or there are*
PRET. INDEF.	il y a eu	there has been, or there have been*
IMPERFECT	il y avoit	there was, or there were*
PLUPERFECT	il y avoit eu	there had been
PRETERIT DEF.	il y eut	there was, or there were*
PRETERIT ANT.	il y eut eu	there had been
FUTURE ABSOL.	il y aura	there will be
FUTURE ANTER.	il y aura eu	there will have been

CONDITIONAL.

PRESENT	il y auroit	there would be
PAST	il y auroit eu	there would have been

SUBJUNCTIVE.

PRESENT	qu'il y ait	that there may be
PRETERIT	qu'il y ait eu	that there may have been
IMPERFECT	qu'il y eût	that there might be
PLUPERFECT	qu'il y eût eu	that there might have been

* This verb in English is used in the plural, when followed by a substantive plural; in French it remains always in the singular.

EXERCISE.

There must be a great difference of age between those two
il doit — f.

persons. *There being* (so many) vicious people in this world,
 is it astonishing that *there are* so many persons who become
 the victims of the corruption of the age? *It is* a thousand
 to one that he will not succeed. *There would be*
 more happiness if (every one) knew how to moderate his
 desires. I did not think that *there could be* (any thing) to
 blame in his conduct. *There would not be* so many
 duels, did people reflect that one of the first obligations
 of a Christian is to forgive injuries. Could *there*
 be a king more happy than this, who has always been the
 father of his subjects?

OF THE IRREGULAR VERBS.

For brevity's sake we shall give only the first person of each tense, whenever all the others are formed regularly from this first person.

IRREGULAR VERBS OF THE FIRST CONJUGATION.

Aller, to go.

Part. pres. allant. *Part. past.* allé.

Ind. pres. vais or vas, vas, va, allons, allez, vont.

Imperf. allais. *Pres.* allai.

Fut. irai. *Cond.* irois.

Imper. va, aille, allons, allez, aillent.

Subj. pres. aille, ailles, aille, allions, alliez, aillent.

Imperf. allasse.

REMARK. We say almost indifferently, *je fus* or *j'ai été*, *j'ai été* or *je suis allé*, *j'avois été* or *j'étois allé*, and *j'aurois été* or *je serois allé*. This verb is, in its compound tenses, conjugated with the verb *être*.

The imperative *va* takes an *s*, when followed by *y*; as *vas-y*, go thither: but it takes no *s*, when the *y* is followed by a verb; as *va y donner ordre*, go and order that matter.

Aller, when united to a personal pronoun and the word *en*, forms the verb *s'en aller*, to go away; which is conjugated like *aller*.

S'en aller, s'en allant, allé. Je m'en vais, tu t'en vas, il s'en va, nous nous en allons, vous vous en allez, il s'en vont. Je m'en allois, je m'en allai, and in conversation, je m'en fus. Je m'en suis allé, je m'en irai, je m'en irois. IMPERATIVE. Va-t'en, qu'il s'en aille, allons-nous-en, allez-vous-en, qu'ils s'en aillent. Que je m'en aille, que je m'en allasse.

Puer, to stink, is by no means irregular, but simply defective in the preterit of the indicative, and in the imperfect of the subjunctive.

Tisser, to weave, is a verb defective, which, to form its compound tenses, borrows the participle past *tissu*, from the obsolete verb *tistre*.

Envoyer and *renvoyer* make in their future absolute and conditional present, *j'enverrai, j'enverrois*, and *je renverrai, je renverrois*.

EXERCISE.

Will you go this evening into the country? I am going to
soir à campagne f.
 pay some visits, and if I be early (at liberty) I
faire ind-1 de bonne heure 2 libre 1
 shall certainly go home. Go there with thy brother.
s'en aller chez moi
 Go and do that errand. Go there and put every thing in
faire commission f. mettre en
 order. Let him go to church on holidays. By
art. église f. * art. jour pl. de fête. à forte
 being loaded with scents, and particularly amber, (he
de luf.-1 chargé de odeur f. pl. surtout pr. ambre m.

offends the smell.) They have woven silk and cotton
 together, and made a very pretty stuff. I shall send
 spring flowers for those ladies. I would go to Rome, if I
 could. We would (send back) our horses. Why do they go
 away so soon? My brother and sister went yesterday to
 Windsor. I shall not go (any more) a hunting.

 IRREGULAR VERBS OF THE SECOND CONJUGATION.

Bénir, to bless, is regular through all its tenses, but has two participles past; the one regular, as *bénie entre toutes les femmes*, blessed among all women; and the other irregular, when speaking of things consecrated by the prayers of the church. In that case we say *béni*, *bénite*; as *pain béni*, hallowed bread; *eau bénite*, holy water.

Fleurir, to blossom, used in its proper sense, is regular; but used figuratively, that is, meaning to flourish, to be in repute, honour, esteem, the participle present makes always *florissant*, and the third persons of the imperfect of the indicative make often *florissoit*, *florissoient*.

Haïr, to hate. In the present of the indicative, the three persons singular *je hais*, *tu hâis*, *il hait*, and in the imperative the second person singular *hais*, are pronounced as a vowel, having the sound of *è* grave open, *je hès*, *tu hès*, *il hêt*, *hès*, whilst in all other forms, the letters *ai* form two syllables, and have each their proper sound; as, *nous ha-ïssons*, *vous ha-ïssez*, *je ha-ïssois*, *je ha-ïs*, *je ha-ïrai*, *ha-ï*, etc.

Gésir is a defective verb which signifies *être couché*, to lie. It is no longer used, except in the following expressions, *gisant*, *gît*, *nous gisons*, *ils gisent*, *il gisoit*; and is only employed in light and familiar poetry. When preceded by *ci*, however, it is very properly used in monumental inscriptions: *ci-gît*, here lies.

EXERCISE.

May the name of that good king be *blessed* from generation
nom m.
 to generation. These trees *blossomed* twice every year.
en ind-2 . *deux fois* * art. *an*
 The arts and sciences *flourished* at Athens in the time of Peri-
 — art. — ind-2 *d Athènes*
 cles. Horace and Virgil *flourished* under the reign of Augus-
Virgile ind-2 *sous* *règne* *Augus-*
 tus. We discovered from the top of the mountain a vast plain
te *découvrir* *haut* *plaine f.*
 full of *flowery* meadows. The empire of the *Babyloni-*
rempli de fleurissant 2 *pré m. pl. 1* — *—rien*
 ans was long a *flourishing* one. We did not *hate* the
 ind-3 *long-temps* * *
 man, but his vices. Does she sincerely *hate* that vain pomp
pompe f.
 and all the parade of *grandeur* ?
appareil art. —f.

Bouillir, to boil.

Part. pres. bouillant. Part. past, bouilli.
Ind. pres. bous, bous, bout, bouillons, bouillez, bouillent;
Imperf. bouillois. Pret. bouillis.
Imper. bous. Subj. pres. bouille. Imperf. bouillasse.

N. B. *Ebouillir*, to boil away, and *rebouillir*, to boil again, are conjugated in the same manner. The first is commonly used only in compound tenses, and the infinitive mood; as *cette sauce est trop ébouillie*, this sauce has boiled away too much.

Courir, to run.

Part. pres. courant. Part. past, couru.
Ind. pres. cours, cours, court, courons, courez, courent;
Imperf. courais. Pret. courus.
Fut. courrai. Cond. courrais.
Imp. cours. Subj. pres. coure. Imperf. coufusse.

N. B. In the same manner are conjugated *accourir*, to run to; *concourir*, to concur; *discourir*, to discourse; *encourir*, to incur; *parcourir*, to run over; *recourir*, to have recourse, and *secourir*, to assist.

EXERCISE.

Take that water off the fire, it *boils* too fast. Do not
Retirer f. *de dessus* m. f. *fort*
 let the pot (*boil away*) (so much.) That sauce has (*boiled*
Laisser 1 m. 4 3 *tant* 2 f. *est* f.
away) (too much.) Boil that meat again; it has not
trop *faire rebouillir* *viande* * f.
boiled long enough. He runs faster than I. He ran about
 * *assez* *vite* *moi* ind-4 *
 uselessly all the morning. We ran at the voice of that honest
inutilement *matinée* f. ind-3 f.
 man, and assisted him. (The moment) he saw us in danger, he
dès que *vit* *en*
 ran to us and delivered us. By so whimsical a conduct,
 * * *délivrer* ind-3 *bizarre* 2 1
 should we not contribute to our destruction? He discoursed so long
concourir *perle* f.
 on the immortality of the soul, and the certainty of another
sur = *certitude* f.
 life, that he did not leave (any thing) unsaid. If we
laisser ind-3 *rien* *en arrière*
 (were to act) thus, we should certainly incur the displeasure of
agir ind-2 *ainsi* *disgrâce* f.
 our parents. I would not have recourse to so base a method.
bas 2 *moyen* m. 1.
 Will men always run after shadows?
 art. *de* art. *chimère* f. pl.

Faillir, to fail. The authors of the Dictionary of the French Academy give all the tenses of this verb, observing only, that the greater part of them are obsolete. It is now only used in the present of the infinitive *faillir*, and participle past *failli*. in the preterit definite *je faillis*, *tu faillis*, *il faillit*, *nous faillîmes*, *vous faillîtes*, *ils faillirent*, and in the compound tenses, *j'ai failli*, *j'eus failli*, *j'avois failli*, etc.

N. B. Its derivative *défaillir*, to faint, is conjugated in the same manner, but it is now only used in the plural of the present, *nous défailloons*, in the imperfect, *je défaillois*, the two preterits, *je défaillis*, *j'ai défailli*, and in the present of the infinitive.

Fuir, to fly, to run away.

Part. pres. fuyant. *Part. past.* fui.

Ind. pres. fuis, fuis, fuit, fuyons, fuyez, fuient.

Imperf. fuyois. *Pret.* fuis.

Fut. fuirai. *Cond.* fuirais.

Imp. fuis, fuie, fuyons, fuyez, fuient.

Subj. pres. fuie, fuies, fuie, fuyions, fuyiez, fuient.

Imperf. fuisse; not commonly used.

Conjugate in the same manner its compound *s'en-fuir*, to run away.

Mourir, to die.

Part. pres. mourant. *Part. past.* mort.

Ind. pres. meurs, meurs, meurt. mourons, mourez, meurent.

Imperf. mourais. *Pret.* mourus.

Fut. mourrai. *Cond.* mourrais.

Imper. meurs, meure, mourons, mourez, meurent.

Subj. pres. meure, meures, meure, mourions, mouriez, meurent.

Imperf. mourusse.

REMARK. *Mourir* in its compound tenses is conjugated with the verb *être*. When *mourir* takes the form of the reflected verb, it signifies *être sur le point de mourir*, to be at the point of death; in this sense it is very seldom used, except in the present and imperfect of the indicative, and it has no compound tenses.

EXERCISE.

He (was near) losing his life in that rencontre. He
faillir perdre * art. *rencontre f.*
 (was near) falling into the snare which was laid for him.
faillir ind-4 donner piège m. qu'on avoit tendu * lui
 His strength fails him every day. Let us have
 * art. f. pl. *défaillir lui* art. m. pl. *Donnez-nous*
 something to eat directly; we are fainting with fatigue and
 * *manger 2 vite 1* de —
 hunger. I cannot meet him, he flies from me. When
 pr. *faim ne puis rencontrer* *
 we have no employ, we endeavour to fly from ourselves.
 on sait * *s'occuper chercher se* * *soi-même*
 Would he not avoid flatterers, if he knew all their false-
 * *fuir art. flatteur m. pl.* ind-2 *faus-*
 hood. He died by a (very painful) disease. She died of
sélé de cruel 2 maladie f. 1 ind-4
 grief (for the loss of) her son. He is dying. She was expiring
chagrin m. d'avoir perdu se mourir se mourir
 with grief, when the fear of death at last wrested
 de *crainte f. art. enfin arracher ind-3*
 her secret from her.
 — m. * lui.

Quérir, to fetch, is used in this form only, and after the verbs *envoyer*, *venir*, *aller*, as *envoyer quérir*, send for ; *aller quérir*, go and fetch. This verb is confined to familiar conversation only.

Acquérir, to acquire.

Part. pres. acquérant. *Part. past,* acquis.

Ind. pres. acquiers, —iers, —iert, acqué-rons, —rez, acquiè-
rent.

Imperf. acquérois. *Pret.* acquis.

Fut. acquerrai. *Cond.* acquerrois.

Imper. acquiers, acquière, acquér-ons, —ez, acquièrent.

Subj. Pres. acquiè-re, —es, —e, acquér-ions, —iez, acquièrent.

Imperf. acquisse.

S'enquérir, to enquire, and *requérir*, to request, to require, are conjugated as *acquérir*.

Conquérir, to conquer, is conjugated in the same manner, but it is almost obsolete in all simple tenses, except the preterit definitive of the indicative, *je conquis*, etc., and the imperfect of the subjunctive, *que je conquisse*, etc. It is very much used in the compound tenses.

Oùir, to hear, is obsolete in several tenses. It is only used in the present of the infinitive *oùir*, and participle past *ouï* ; in the preterit definite of the indicative, *j'ouïs*, *tu ouïs*, *il ouït*, *nous ouîmes*, etc., and the imperfect of the subjunctive, *que j'ouïsse*, *que tu ouïsses*, *qu'il ouït*, *que nous ouïssions*, etc. Its principal use is in the compound tenses, but then it is generally accompanied by a verb ; as *Je l'ai* or *je l'avois ouï dire*, I have or I had heard it said.

Vêtir, to clothe.

Part. pres. vêtant.* *Part. past,* vêtu.

Ind. pres. vêts,* vêts,* vêt, vêtions, vêtez, vêtent.

Imperf. vêtois. *Pret.* vêtis.

Fut. vêtirai. *Cond.* vêtirois.

Imper. vêts,* vêts,* vêtions, vêtez, vêtent.

Subj. pres. vête. *Imperf.* vêtisse.

This verb may be used through all its tenses, but seldom in the forms marked with an asterisk.

It is oftener used as a reflected verb, *se vêtir*.

N. B. Conjugate in the same manner *revêtir*, to invest; which is used through all its tenses, and *dévetir*, to divest, which is principally used as a reflected verb, and in some forms only.

EXERCISES.

Send for the physician and follow exactly his advice. Go and
médecin *suives*
 fetch my cane. Every day he acquired celebrity by
canne *f.* *art.* *jour* *m. pl.* *de* *art.* *=f.*
 works calculated to fix the attention of an enlight-
de *art.* *ouvrage* *m. pl.* *fait* *pour* *2*
 ened public. That I would acquire riches at the
1 *subj-2* *de* *art.*
 expense of my honesty! He had acquired by his merit
dépens *m. pl.* *probité*
 great influence over the opinions of his contemporaries. I *une*
-f. *sing.* *contemporain*
 inquired about that man (every where) and have not (been able)
de *-là* *partout* *pu*
 (to hear any thing of him.) Who has requested it of
en *avoir* *de* *nouvelles* *Qui* *est-ce* *qui* *3* *4* *en* *2* *
 you? Sesostriis, king of Egypt, conquered a great part of Asia.
1 *art.*
 The formidable empire which Alexander conquered did not
2 *1* *-dre* *ind-5*
 last longer than his life. I have heard that important
durer *plus* *long-temps* *f.* *on* *tr* *dire* *2*
 news. He dressed himself in haste and (went out) immedi-
sing. *1* *se* *vêtir* * *à* *art.* *hôte* *f.* *sortir* *sur-le-*
 ately. I wish she would dress the children with
champ *voudrois* *que* *vêtir* *sub-2*
 more care. If his fortune permitted him, he would clothe all
de *permettoit* *le* *lui*
 the poor of the parish. Two servants invested him with His
paroisse *f.* *domestique* *revêtir* *de*
 ducal mantle. He only passed for a traveller, but
2 *manteau* *m.* *1* *ne* *ind-2* *que*
 lately he has assumed the character of an envoy. It begins
depuis *peu* *revêtir* *un* * *envoyé* *commencer*
 to be very warm; it is time to (throw off some clothing.)
faire *chaud* *de* *se* *dévetir*

Cueillir, to gather.

Part. pres. cueillant. *Part. pass.* cueilli.
Ind. pres. cueille. *Imperf.* cueillois. *Pres.* cueillis.

Fut. cueilleraï. *Cond.* cueillerois.

Imper. cueille. *Subj. prés.* cueille. *Imperf.* cueillisse.

N. B. Conjugate in the same manner *accueillir*, to welcome, and *recueillir*, to collect.

Saillir, to project, is commonly used in the two participles, *saillant*, and *sailli*; however, it is sometimes used in the following forms of the third person, *il saille*, *il sailloit*, *il saillera*, *il sailleroit*, *qu'il saille*, *qu'il saillit*. But *saillir*, to gush out, does not belong to this branch: It is a regular verb, conjugated like *finir*, *je saillis*, *tu saillis*, *ils saillissent*, etc. Its principal use is in the third persons.

Assaillir, to assault.

Part. prés. assaillant. *Part. past*, assailli.

Ind. prés. assaille. *Imperf.* assaillois. *Prét.* assaillis.

Fut. assaillirai. *Cond.* assaillirois.

Imper. assaille. *Subj. prés.* assaille. *Imperf.* assaillisse.

N. B. *Tressaillir*, to start, is conjugated like *assaillir*.

EXERCISE.

I will gather with pleasure some of these flowers and
 fruits, since you wish to have some. ^{pr-pron.} Do not gather
^{puisque} ^{être bien aise de} ^{en}
 these peaches before they are ripe. That is a country
^{f. pl.} ^{avant que} ^{ne subj-1 mûr} ^{Ce} ^{pays}
 where they neither reap corn, nor gather grapes. We
^{où} ^{on} ^{ne} ^{recueillir ni blé ni} ^{* raiſin}
 shall collect in ancient history important and valuable
^{recueillir} ² ¹ ^{de art} ^{—2} ^{précieux 3}
 facts. He received us in the most polite manner. ^{Po-}
^{fail 1} ^{accueillir de} ² ^{manière f. 1. art.}
 verty, misery, sickness, persecution, in a word, all
^{f. art.} ^{f. art.} ^{maladie f. art.} ^{f.} ^{en}
 the misfortunes in the world (have fallen upon) him.
^{malheur m. pl. de} ^{accueillir}
 You will give six inches to that cornice; it will
^{voulez} ^{pouce m. pl.} ^{corniche f. f.}
 project too much. That balcony projected too much; it
^{*} ^{balcon m. ind 2} ^{*}
 darkened the dining-room. When Moses struck
^{obscurcir ind-2} ^{Quand Moïse} ^{frapper}
 the rock, there gushed out (of it) a spring of (fresh
^{ind-3} ^{* rocher m. il} ^{ind-3} ^{en} ^{source f.}

running) water. The blood *gushed* from his vein with
vif 2 f. 1 ind-2 *veine* f.
 impetuosity. We shall *assault* the enemy to-morrow in their
 = pl. *demain*
 entrenchments. Were we not *overtaken* by a horrible storm?
retranchement ind-3 *assailli* *tempête* f.
 At every word they said to him concerning his son, the good
à chaque *que on disoit* *de*
 (old man) leaped for joy. Shall you not shudder with
vieillard *tressaillir* ind-2 *de* *joie* *tressaillir*
 fear?
peur f.

IRREGULAR VERBS OF THE THIRD CONJUGATION.

Avoir, to have, of which we have given the conjugation. See page 95.

Ravoir, to have again, is only employed in the present of the infinitive, and even that in the familiar style. To make any other use of it, is to introduce a barbarous mode of expression.

Choir, to fall, is defective, and hardly ever used but in this form, and the participle past *chu*.

Déchoir to decay.

(No Part. pres.) Part. past, *déchu*.

Ind. pres. *déchois*, *déchois*, *déchoit*, *déchoyons*, *déchoyez*, *déchoient*.

(No Imperf.) Pret. *déchus*. Fut. *décherrai*. Cond. *décherrois*. Imper. *déchois*, *déchoie*, *déchoyons*, *déchoyez*, *déchoient*.

Subj. pres. *déchoie*, *déchoies*, *déchoie*, *déchoyi-ons*, *--ez*, *déchoient*.

Imperf. *déchusse*.

Echoir, to fall to, to expire, has only the third person of the present of the indicative now in use, *il échoit* or *échet*; no imperfect; pret. *j'échus*; fut. *j'écherrai*; cond. *j'écherrois*; no imperative; no present of the subjunctive; imperf. *que j'échusse*; infinitive, *échoir*; part. pres. *échéant*; part. past, *échu*.

These three verbs, *choir*, *déchoir*, and *échoir*, are conjugated with *être*, in their compound tenses.

Falloir, to be necessary, is an impersonal verb, of which we have given the conjugation.

EXERCISE.

I had apartments that I liked ; I will endeavour to have them
un logement *aimer* *veux essayer* *de* *s.*
again. Beware of falling. How has he fallen into po-
Prenes garde inf-1. *Comment* *en pau-*
verty ? Since the publication of his last work, he has much
vreté. *Depuis* *dernier*
fallen in the esteem of the public. If he do not alter
déchoir *changer de*
his conduct, he will decline every day in his reputation.
** déchoir de jour en jour* *de* *—f.*
and credit. He has put in the lottery, and he hopes
pr-pron.—m. *mis à* *loterie f.*
that a capital prize will fall (to his share.) That bill of
** art. gros lot m.* *échoir lui* *lettre*
exchange has expired. The first term expires at Midsummer.
change *échoir* *terme m.* *à la Saint Jean*
You have drawn on me a bill of exchange ? when is it payable ?
tirer sur moi *échoir*
I did not believe that I must so soon (have taken) that journey.
croyois *sub-2* *faire* *voyage m.*
He must have sunk under the efforts of (so many)
ind-4 que succomber *sub-2* *tant de*
enemies.

Mouvoir, to move.

Part. pres. mouvant. Part. past. mu.

Ind. pres. meus, meus, meut, mouv-ons,—ez, meuvent.

Imperf. mouvois. Pret. mus.

Fut. mouvrai. Cond. mouvrais.

Imperf. meus, meuve, mouvons, mouvez, meuvent.

Sub. pres. meuv-e,—es,—e, mouv-ions,—iez, meuvent.

Imperf. musse.

N. B. Conjugate in the same manner *émouvoir*, to stir up, to move, and *promouvoir*, to promote, and *démouvoir*, to make one desist.

The first, whether employed in an actual or figurative sense, is much used. The second is the proper expression in speaking of a dignity. The third, which is a law-term, is now only used in the present of the infinitive.

Pleuvor, to rain (impersonal.)

Part. pres. pleuvant. Part. past, plu.

Ind. pres. il pleut. Imperf. il pleuvait. Pret. il plut.

Fut. il pleuvra. Cond. il pleuvrait.

Sub. pres. qu'il pleuve. Imperf. qu'il plût.

EXERCISE.

The spring which moves the whole machine is very ingenious, though very simple. It was passion which moved him to that action. Can you doubt that the soul, though it is spiritual, moves the body at pleasure? That is a man whom nothing moves. We had scarcely lost sight of land when there arose a violent tempest. We were moved with fear and pity. When the famous d'Aguesseau was promoted to the dignity of chancellor, all France shewed the greatest joy. That bishop well deserved, by his talents and by his virtues, that the king should promote him to the dignity of primate. The people think that it rains frogs and insects at certain seasons. It will not rain to-day, but I (am fearful) of its raining to-morrow.

ressort m. 2 tout 1 -f.
= quoique — Ce ind-1 art. f. ind-4
=f. Pouvez
ne sub-1 à sa volonté Ce
émouvoir d peine perdu vue f. 3 2 art. terre f. 1
que il s'émouvoir ind-2 grande tempête f.
de crainte f. pr. pitié f. Quand célèbre
= chancelier art. f en témoigner
ind-3 f. évêque mériter ind-2
sub-2
primal sing. croit de art.
grenouille f. pl. pr. art. insecte m. pl. en — temps pl.
*aujourd'hui craindre que * ne sub-1*

Pouvoir to be able.

Part. pres. pouvant. Part. past. pu.

Ind. pres. puis or peux, peux, peut, pouv-ons,—ez, peuvent.

Imperf. pouvois. Pret. pus.

Fut. pourrai. Cond. pourrais. (No Imperative.)

Subj. pres. puisse. Imperf. puisse.

REMARK. Conversation and poetry admit the expression *je peux*; but in interrogations, *je puis* alone is used. Say *puis-je* and not *peux-je*.

Savoir, to know.

Part. pres. sachant. Part. past. su.

Ind. pres. sais, sais, sait, savons, savez, savent.

Imperf. savois. Pret. sus. Fut. saurai. Cond. saurois.

Imper. sache, sache, sachons, saches, sachent.

Subj. pres. sache. Imperf. susse.

Seoir, to become, to befit, is not used in the infinitive, except sometimes in the participle present, *seoy-*

ant. In other moods, it is only used in the third person of the simple tenses, *il sied, ils sièent, il seyoit, il siéra, il siéroit, qu'il sée*. It is without preterit in the indicative, without imperfect in the subjunctive, and without compound tenses. But *seoir*, to sit, is used only in these two forms, *séant* and *sis* of the infinitive.

Asseoir, to sit.

Part. pres. asseyant. *Part. past,* assis.

Ind. pres. assieds, assieds, assied, assey-ons, —ez, —ent:

Imperf. asseyots. *Pret.* assis.

Fut. assierai, or asseyerai. *Cond.* assiérais, or asseyerois.

Imper. assieds, asseye, assey-ons, —ez, —ent,

Subj. pres. asseye. *Imperf.* assisse.

N. B. This verb is oftener used as a reflected verb, *s'asseoir*, to sit down. The compound verb *rasseoir*, meaning either to sit again, to calm, or to sit down again, is conjugated in the same manner.

EXERCISE.

When he arrived at home, he (was quite exhausted.)
ind-4 with être chez lui n'en pouvoir ind-2 plus
 The minister had (so many) people at his levée that I
ministre ind-2 tant de monde à audience
 could not speak to him. Are you afraid that he will
*ind-3 * 2 craignes 1 pouvoir*
 not accomplish that affair? I know that he is not your
sub-1 venir à bout de de
 friend, but I know likewise that he is a man of probity. Let
pl. aussi bien
 them know that their pardon depends on their submission.
grâce dépendre de soumission
 I could wish that he knew a little better his lessons. Let
désirer cond-1 sub-2
 us see if this new-fashioned gown becomes you, or
veyons d'un goût nouveau 2 robe f. 1
 not. Be assured that colours too gaudy will not become you.
non. art. f. voyant
 The head-dress which that lady wore became her very ill:
coiffure f. que porter ind-2 ind-2 lui
 These colours become you so well, you (would do wrong)
part. pres. avoir tort cond-1
 to wear any others. Set that child in this arm-chair, and
de en porter de asseoir m. fauteuil m.
 take care lest he fall. I will sit down on the top of that
prezies garde que ne subj-1 s'asseoir sommet m.

hill, whence I shall discover a prospect no less magnificent than diversified. We (were seated) on the banks of the Thames, whence we (were contemplating) myriads of vessels, which bring, every year, the riches of the two hemispheres.

découvrir scène f.
que que varié s'asseoir ind-6 bord m. pl.
Tamise f. ind-2 de art. millier
vaisseau apporter art.

Voir, to see.

Part. pres. voyant. Part. past, vu.

Ind. pres. vois, vois, voit, voyons, voyez, voient.

Imperf. voyois. Pret. vis. Fut. verrai. Cond. verrois.

Imper. vois, voie, voyons, voyez, voient.

Subj. pres. voie, voies, voie, voyions, voyiez, voient.

Imperf. visse.

Revoir, to see again, and *entrevoir*, to have a glimpse of, are conjugated in the same manner; but *prévoir*, to foresee, has a difference in the future and the conditional, where it makes *je prévoirai*, etc. *je prévoirois*, etc.

Pourvoir, to provide, differs likewise in some things; it makes in the preterit definite, *je pourvus*, *tu pourvus*, etc., in the future, *je pourvoirai*, etc., in the conditional, *je pourvrois*, etc., and in the imperfect of the subjunctive, *que je pourvusse*, etc.

Surseoir, to supersede, though a compound of *seoir*, is conjugated like *voir*, except in the future and conditional, where it makes *je surseoirai*, etc. *je surseoirais* etc.; its participle past is *sursis*.

Valoir, to be worth.

Part. pres. valant. Part. past, valu.

Ind. pres. vauz, vauz, vaut, valons, valez, valent.

Imperf. valois. Pret. valus. Fut. vaudrai. Cond. vaudrois.

Imper. vaille, vaille, valons, valez, vaillent.

Subj. pres. vaille, vailles, vaille, valions, —iez, vaillent.

Imperf. valusse.

Revaloir, to return like for like, and *équivaloir*, to be equivalent, are conjugated in the same manner; but *prévaloir*, to prevail, makes in the present of the subjunctive *que je prévale*, *que tu prévales*, *qu'il prévale*, *que nous prévalions*, etc.

Vouloir, to be willing.

Part. pres. voulant. *Part. past,* voulu.

Ind. pres. veux, veux, veut, voulons, voulez, veulent.

Imperf. voulais. *Preter.* voulus.

Fut. voudrai. *Cond.* voudrois.

Subj. pres. veuille. —e, —e, voulions, vouliez, veuillent,
Imperf. voulusse.

N. B. This verb is sometimes employed in the imperative, *veuille, veuillons, veuillez*, but then its signification is different, particularly in the second person plural, It means, *have the intention, the goodness, the resolution.*

EXERCISE.

See the admirable order of the universe: does it not announce
— 2 m. 1.

a supreme architect? Has he again seen with pleasure his
— 2 artisan m. 1

country and his friends? (Had he had a glimpse of) the dawn
pages of this fine day? To finish their affairs, it would be necessary
au rare

Pour for them to (see one another.) I clearly foresaw, (from that
que * *ils* * *s'entrevoir* subj-2 *bien* *dès-lors*
time,) all the obstacles he would have to surmount. *Would you*
— m. *surmonter* ind-2

have the judge (put off) the execution of the sentence that
* *que* *surséoir* subj-2 *arrêt*

he had pronounced? I shall not put off the pursuit of that
rendu *poursuite* f. pl.

affair. If men do not provide (for it,) God will provide for
art. *y*

it. Would this book be good for nothing? You have not paid
valoir *

for this ground more than it is worth, (are you afraid) that it is
* *terre* f. f. *craindre* *que*

not worth six hundred pounds? Let us take
subj-1 *livre* f. pl. *sterling* *prenons* de art.

arbitrators. One ounce of gold (is equivalent) to fifteen ounces of
arbitre *once* f.

silver. Doubt not that reason and truth will prevail
art. *art.* * *ne* subj-1

at last. I can and will tell the truth. If you are
à la langue *pron.* *dite* *le*

willing, he will be willing too. Let us resolve to resist our
le *aussi* *vouloir* * *combattre*

passions, and we shall be sure to conquer them. (*Be so good as*)
 to lend me your grammar. *de vaincre* *vouloir*
 " *prêter*

IRREGULAR VERBS OF THE FOURTH CONJUGATION.

BRANCH 1. *Rendre.*

Résoudre, to resolve.

Part. pres. résolvant. Part. past, résolu or résous.
Ind. pres. résous, résous, résout, résolv-ons, —ez, —ent.
Imperf. résolvois. Pret. résolu.
Fut. résoudrai. Cond. résoudrois.
Imper. résous, résolve, résolv-ons, —ez, —ent.
Subj. pres. résolve. Imperf. résolusse.

N. B. This verb has two participles past, viz. *résolu*, when it means decided, and *résous*, when it means reduced into ; in this last sense, it has no feminine.

Absoudre, to absolve, defective, is conjugated like *résoudre* ; it has neither preterit definite in the indicative, nor imperfect in the subjunctive ; its participle past is *absous*, for the masculine, and *absoute*, for the feminine.

Dissoudre, to dissolve, is conjugated like *absoudre*, has the same irregularities, and wants the same tenses.

Coudre, to sew.

Part. pres. cousant. Part. past, cousu.
Ind. pres. couds, couds, coud, cousons, cousez, cousent.
Imperf. cousois. Pret. cousis. Fut. coudrai. Cond. coudrois.
Imper. couds. Subj. pres. couse. Imperf. cousisse.

N. B. *Découdre*, to unsew, and *recoudre*, to sew again, are conjugated in the same manner.

Mettre, to put.

Part. pres. mettant. Part. past, mis.
Ind. pres. mets, mets, met, mettons, mettez, mettent.
Imperf. mettois. Pret. mis. Fut. mettrai. Cond. mettrois.
Imper. mets. Subj. pres. mette. Imperf. misse.

N. B. Conjugate in the same manner *admettre*, to admit; *commettre*, to commit; *compromettre*, to compromise; *démettre*, to turn out, to put out of joint; *omettre*, to omit; *permettre*, to permit; *promettre*, to promise; *remettre*, to put again, to restore; *soumettre*, to subject; *transmettre*, to transmit; and *s'entremettre*, to intermeddle.

EXERCISE.

Wood which is burned resolves itself into
 art. bois m. on * brûler ind-1 se résoudre * en
 ashes and smoke. Have they resolved on peace or
 cendre f. pr. fumée f. on * art. f. art.
 war? The fog has resolved itself into rain. Could
 f. brouillard m. se résoudre ind-4 * pluie f. *
 that judge thus lightly absolve the guilty?
 si légèrement cond. 1 coupable m. pl. art.
 Strong waters dissolve metals. Those drugs (were
 fort 2 f. pl. 1 art. on 1 drogue 3
 dissolved) (before they were put) into that medicine. My
 ind-4 2 avant que de les mettre remède m.
 daughter was sewing all day yesterday. That piece is not well
 ind-3 * hier m.
 sewed; it must (be sewed over again.) Unpick that lace,
 la inf-1 découdre dentelle f.
 and sew it again very carefully. Does he set a great
 2 1 avec beaucoup de soin mettre
 value upon riches? I never admitted those principles. Has
 prix m. à art.
 he committed that fault? If he would take my advice, he would
 faute f. me croyoit
 resign his charge in favour of his son. He
 se démettre cond-1 de f. en =
 put his arm (out of joint) yesterday. I will
 se démettre ind-3 * art. bras m. *
 omit nothing that depends on me to serve you. God
 de ce dépendre ind-7 de pour
 frequently permits the wicked to prosper. Put
 souvent que méchant m. pl. * prospérer subj-1 remettre
 this book in its place again. Under whatever form of govern-
 à —f. * quelque gouverne-
 ment you (may live,) remember that your first duty
 ment m. que viriez devoir m.
 is to be obedient to the laws. It frequently happens that
 de soumis arriver
 fathers transmit to their children both their vices and their
 art.

virtues. He has long meddled with public affairs ;
long-temps s'entremettre de art. 2 1
 but his endeavours have not been crowned with success.
effort couronner de art. m.

Moudre, to grind.

Part. pres. moulant. *Part. past,* moulu.
Ind. pres. mouds, mouds, moud, mou-lons, —ez, —ent.
Imperf. moulois. *Pret.* moulus. *Fut.* moudrai.
Cond. moudrois.
Imper. mouds, moule, moulons, moulez, moulent.
Sub. pres. moule. *Imperf.* moulusse.

N. B. In the same manner are conjugated *émoudre*, to grind (razors, knives, etc.,) and *remoudre*, to grind again.

Prendre, to take.

Part. pres. prenant. *Part. past,* pris.
Ind. pres. prends, prends, prend, prea-ons, —ez, prennent.
Imperf. prenois. *Pret. pris.* *Fut.* prendrai. *Cond.* prendrois.
Imper. prends, prenne, prenons, prenez, prennent.
Sub. pres. prenn-e, —es, —e, pren-ions, —iez, —nent.
Imperf. prisse.

N. B. Conjugate in the same manner *apprendre*, to learn ; *comprendre*, to comprehend, to understand ; *déprendre*, to separate ; *désapprendre*, to unlearn ; *entreprendre*, to undertake ; *se méprendre*, to mistake, to be deceived ; *reprendre*, to take again, to reply ; and *surprendre*, to surprise.

Rompre, to break.

Part. pres. rompant. *Part. past,* rompu.
Ind. pres. romps, romps, rompt, romp-ons, —ez, —ent.
Imperf. rompois. *Pret.* rompis.
Fut. romprai. *Cond.* romprois.
Imper. romps, rompe, rompons, rompez, rompent.
Sub. pres. rompe. *Imperf.* rompisse.

N. B. In the same manner are conjugated *corrompre*, to corrupt, and *interrompre*, to interrupt.

EXERCISE.

I took great pains ; but, at last, I ground all the coffee,
ind-3 beaucoup de sing. enfin café m.
 Grind those razors with care. These knives (are just)
rasoir m. couteau m. venir d'être

ground. This grain is not sufficiently ground, it should be
assez falloir ind-1 le
ground again. I wish that you may take courage. What news
inf-1. vouloir
have you learnt? Philosophy comprehends logic,
f. pl. art. art. logique f. art.
ethics, physics, and metaphysics. It is (with difficulty)
morale f. art. physique f. art. métaphysique f. ce difficilement
that he divests himself of his opinions. He has forgotten all
que se dépren dre désapprendre
that he knew. I fear you will undertake a task above
ce que ind-2 que ne subj-1 tâche f. au dessus de
your strength. Could he have been mistaken so grossly? I
f. pl. cond-2 grossièrement
reproved him continually for his faults, but (to no purpose.)
reprendre ind-2 sans cesse de défaut inutilement
We surprised the enemy, and cut them in pieces. In the
ind-3 pl. tailler en d
middle of the road the axletree of our carriage broke.
chemin essieu m. carrosse se rompre art.
Bad company corrupts the minds of young people. Why do
f. pl. sing. gens Pourquoi
you interrupt your brother, when you see him busy?
quand occupé

Suivre, to follow.

Part. pres. suivant. *Part. past,* suivi.
Ind. pres. suis, suis, suit, suivons, suivez, suivent.
Imperf. suivais. *Pret.* suivis. *Fut.* suivrai. *Cond.* suivrais.
Imper. suis, suive, suivons, suivez, suivent.
Subj. pres. suive. *Imperf.* suivisse.

N. B. *S'ensuivre*, to ensue, only used in the third person singular and plural of each tense; and *poursuivre*, to pursue; are conjugated in the same manner.

Vaincre, to conquer, to vanquish.

Part. pres. vainquant. *Part. past,* vaincu.
Ind. pres. vaines,* vaincs,* vainc,* vainqu-ons,* —ez, —ent.
Imperf. vainquais. *Pret.* vainquis.
Fut. vaincrai. *Cond.* vaincrois.
Imper. vaines,* vainque, vainqu-ons,* —ez, —ent.
Subj. pres. vainque. *Imperf.* vainquisse.

N. B. All the persons of this verb marked with an asterisk, are very little used. Conjugate in the same manner *convaincre*, to convince; which is used in all its tenses and persons.

Battre, to beat.*Part. pres.* battant. *Part. past,* battu.*Ind. pres.* bats, bats, bat, battons, battez, battent.*Imperf.* battois. *Pret.* battis. *Fut.* battraï. *Cond.* battrais.*Imper.* bats. *Subj. pres.* batte. *Imperf.* battisse.

Conjugate in the same manner, *abattre*, to pull down; *combattre*, to fight; *s'ébattre*, to rejoice (an old word, almost out of use;) and *rebattre*, to beat again, to repeat tediously.

Être, to be, which has already been conjugated at length.

Vivre, to live.*Part. pres.* vivant. *Part. past,* vécu.*Ind. pres.* vis, vis, vit, vivons, vivez, vivent.*Imperf.* vivois. *Pret.* vécus. *Fut.* vivrai. *Cond.* vivrais.*Imper.* vis. *Subj. pres.* vive. *Imperf.* vécusse.

N. B. Conjugate in the same manner *revivre*, to revive; and *survivre*, to survive.

EXERCISE.

(For a long while) we followed that method, which was
long-temps 2 ind-3 1 f. ind-2
 only calculated to mislead us. What (is the consequence ?) See
ne que propre égarer Que s'ensuivre
 the errors which have sprung from that proposition;
s'ensuivre ind-4 f. pl. —f.
 which appeared so true. We pursued our course, when some
ind-2 suivre ind-2 chemin lorsque de art.
 cries which came from the midst of the forest excited
*cri m. pl. * sortis fond m. forêt f. porter ind-3*
 terror into our souls. The Greeks vanquished the Persians
art. effroi m. Grec Pers
 at Marathon, Salamis, Platea, and Mycale. I have, at
pr. Salamine, pr. Platée pr.
 last, convinced him, by such powerful reasons, of the
de art. si fort 2 f. pl. 1
 enormity of his fault, that I (have no doubt) but he will
 = *faute f. ne douter nullement que ne*
 repair it. It is during winter that they thrash the
réparer subj-1. C'est pendant art. on battre
 corn in cold countries. The enemy was so completely
froid 2 art. pays m. pl. 1 pl. —ment
 beaten in that engagement, that he was forced to abandon thirty
rencontre f. pl. de

leagues of the country. The cannon (*beat down*) the tower.
lieue f. * *pays* canon *abattre* ind-3 *tour* f.
 They were fighting with unexampled fury, when a
 * ind-2 *un sans exemple* 2 *acharnement* m. 1
 panic terror made them take flight, and dispersed them
panique 2 = f. 1 ind-3 *leur* art. *suite* f.
 in an instant. Beat these mattresses again. Happy those who
 —m. *rebattre* *matelas* m. pl. *
live in solitude! Long live that good king?
 art. *retraite* f. *que* 1 *long-temps* 4 subj-1 3 2
 He did not long survive a person who was so dear to him.
 ind-3 *à* f. art.
 Fathers live again in their children. He was in a strange dejection of mind; the news which he has received has
ment f. pl. *ont fait*
 revived him.
 inf-1

BRANCH II. *Plaire.*

Braire, to bray, a verb defective, is only used in the present of the infinitive; in the third persons of the present, and the future of the indicative, *il brait*, *ils braient*, *il braira*, *ils brairont*; and the present of the conditional, *il brairoit*, *ils brairoient*. However, it may be used with propriety in the other persons, when a comparison with an ass requires it.

Faire, to do, to make.

Part. pres. faisant. Part. past, fait.
Ind. pres. fais, fais, fait, faisons, faites, font.
Imperf. faisais. Pret. fis. Fut. ferai. Cond. serois.
Imper. fais, fasse, faisons, faites, fassent.
Subj. pres. fasse. Imperf. fisse.

N. B. In the same manner are conjugated *contre-faire*, to counterfeit, to mimic; *défaire*, to undo; *refaire*, to do again; *satisfaire*, to satisfy; *surfaire*, to exact, to ask too much; and *redéfaire*, to undo again. These four verbs, *forfaire*, to trespass; *malfaire*, to do ill; *méfaire*, to misdo; and *parfaire*, to perfect; are only used in this form, and the participle past, *forfait*, *malfait*, *méfait*, and *parfait*.

Traire, to milk (defective.)

Part. pres. trayant. Part. past, trait.

Ind. pres. trais, trais, trait, trayons, trayez, traient.

Imperf. trayois. (No *pret.*) *Fut.* trairai. *Cond.* traitrois.

Imper. trais, traye, trayons, trayez, traient.

Subj. pres. traye. (No *Imperfect.*)

N. B. Conjugate in the same manner *attirer*, to allure; *abstraire*, to abstract, used only in this form, the participle past, the present and the future of the indicative, and the present of the conditional; *distraire*, to divert from; *extraire*, to extract; *rentraire*, to fine draw; *retraire*, to redeem; *soustraire*, to subtract, to take from. All these verbs are principally used in the compound tenses; though some of them may be used in the simple tenses which they have.

EXERCISE.

What will you have him do? Do not make (so much) *tant*
Que vouloir * *que il* subj-1
 noise. Do they never exact? That woman mimicked
de bruit ind-2

all the persons whom she had seen: that levity rendered
f. pl. que *f. pl. légereté f.* ind-3
 her odious. It was with difficulty he (divested himself) of the
f. ind-3 peine que se défaire
 false opinions which had been given him in his infancy. Could
—f. on * *f. pl. lui* *f.*

it be possible that we should not again make a journey to Paris,
*subj-2 art. * voyage de*

Rome, and Naples? He says that you have offended him,
pr. pr. dit offensé
 and that, if you do not satisfy him quickly, he will find

means to satisfy himself. Every night she milked
moyen sing. de se lui-même tout art. soir m. pl. ind-2
 her sheep, which gave her a great quantity of wholesome milk.
brebis pl. ind-2 lui sain 2 lait m. 1

Have you milked your goats? Are the cows milked?
chèvre f. pl. vache f. pl. art.

Salt is good to entice pigeons. You will never know
sel m. pour attirer art. m. pl. connaître
 the nature of bodies, if you abstract not their accessory
art. = 2

qualities from those which are inherent (in them.) The least
=f. 1 — leur moindre
 thing (diverts his attention.) Will you not extract that charming
le distraire

passage? Have you darned your gown? Should he not redeem
rentraire
 that land? What! would you have me screen those
*Quoi ind-1 * que je soustraie sub-1*
 guilty persons from the rigour of the laws?
coupable m. pl. " à rigueur f.

BRANCH III. *Paraître.*

Naître, to be born.

Part. pres. naissant. *Part. past.* né.*Ind. pres.* nais, nais, naît, naissons, naissez, naissent.*Imperf.* naissois. *Pret.* naquis. *Fut.* naîtrai. *Cond.* naîtrois.*Imper.* nais. *Subj. pres.* naisse. *Imperf.* naquisse.

This verb is conjugated in its compound tenses with *être*.

Renaitre, to be born again, is conjugated in the same manner: but it has no participle past, and, consequently, no compound tenses.

Paître, to graze (defective.)

Part. pres. paissant. *Part. past.* pu.*Ind. pres.* pais, pais, pait, paissions, paissez, paissent.*Imperf.* paissois. (*No Pret.*) *Fut.* paîtrai. *Cond.* paîtrois.*Imper.* pais. *Subj. pres.* paise. (*No Imperf.*)

н. в. *Repaitre*, to feed, to bait, is conjugated in the same manner, but it has all its tenses. It makes, in the preterit definite of the indicative, *je repus*, etc.; and in the imperfect of the subjunctive, *que je repusse*, etc.

EXERCISE.

Was not Virgil born at Mantua? It is from that poisoned
ind-3 Mantoue Ce empoisonné 2
 source that have arisen all the cruel wars that have desolated
f. 1 que naître f. pl. f. pl. désoler
 the universe. The fable says, that as soon as Hercules had
f. dit aussitôt que Hercule h m. ind-2
 (cut off) one of the heads of the hydra, others
couper tête f. pl. hydre f. d'autres 2 il
sprang up. While their united flocks
en renaitre ind-2 1 tandis que réuni 2 troupeau m. pl. 1
 fed on the tender and flowery grass, they sung
*paître ind-2 * 2 fleuri 3 herbe f. 1 chanter ind-2*
 under the shade of a tree the sweets of a rural life
à ombre douceur f. pl. champêtre 2 f. 1

Your horses have not *fed* to-day; you must have
repatrie d'aujourd'hui * il * *faire*
 them *fed*. That is the man who *thirsts* (after nothing)
inf-1 ce *ne se repatrie de* 2
 but blood and slaughter.
que 1 *pr. carnage m.*

BRANCH IV. *Réduire.*

Bruire, to roar, is defective, being only used in this form; in the present, *bruyant*, which is oftener used as a mere adjective, *des flots bruyans*; and in the third person of the imperfect of the indicative, *il bruioit*; *ils bruioient*. *Luire*, *reluire*, to shine, to glitter; are only irregular in the participle past; *lui*, *relui*, these two verbs have neither the preterit definite, nor the imperfect of the subjunctive, at least in use.

Nuire, to hurt, has the same irregularity; its participle past is *nui*, but it has all the tenses.

. *Confire*, to pickle.

Part. pres. confisant. Part. past, confit.
Ind. pres. conf-is, —is, —it. —isons, —isez, —isent.
Imperf. confisois. Pret. confis.
Fut. confirai. Cond. confirois.
Imper. confis. Subj. pres. confisse. Imperf. confisse.

Its derivative *déconfire*, to discomfit, to rout, is now almost obsolete.

Circoncire, to circumcise; and *suffire*, to suffice, are conjugated like *confire*, except in the participle past, where they make *circoncis* and *suffi*.

EXERCISE.

The thunder which roared from afar an-
tonnerre m. bruire ind-2 dans art. lointain m.
 nounced a dreadful storm. They heard roar the waves
ind-2 terrible 2 orage m. 1 on ind-2 inf-1 flot m. pl.
 of an agitated sea. That street is too noisy for those who
agité 2 mer f. 1 rue bruyant
 love retirement and study. I (have a glimpse of) some-
art. retraite f. art. entrevoir quelque
 thing that shines through those trees. A ray of hope
chose au travers de rayon m.
 shone upon us in the midst of the misfortunes which over-
*ind-4 * d milieu malheur m. pl. ac-*
 whelmed us. Every thing is well rubbed in that house; every
cabler ind-2 froissé

thing shines, even the floor. Would he not have hurt
*y reluire jusqu'd plancher m. * cond-2*
 you in that affair? Jesus-Christ was *circumcised* eight days after

his birth. Will you *preserve* these peaches with sugar,
*naissance f. * confire à art. sucre m.*
 with honey, or with brandy? Have you *pickled*
art. miel m. art. eau-de-vie f. de art.
 cucumbers, purslane, and sea-fennel? If
concombre m. pl. pr. art. pourpier m. pr. art. perce-pierre f.
 he loses his lawsuit, all his property will not *suffice*.
procès m. bien

Dire, to say.

Part. pres. disant. Part. past. dit.
Ind. pres. dis, dis, dit, disons, dites, disent.
Imperf. disois. Pret. dis. Fut. dirai. Cond. dirais.
Imper. dis, dise, disons, dites, disent.
Subj. pres. dise. Imperf. disse.

N. B. Conjugate *redire*, to say again, in the same manner; also the other compounds of *dire*, viz. *dédire*, to unsay; *contredire*, to contradict; *interdire*, to forbid; *médire*, to slander; and *prédire*, to foretell; except that the second person plural of the present of the indicative and of the imperative is regular: *vous dédisez, contredisez, interdisez, médisez, prédisez*. *Maudire*, to curse, varies by taking two *s* in the following forms; *nous maudissons, vous maudissez, ils maudissent; je maudissois; qu'il maudisse: maudissons, maudissez, qu'ils maudissent; que je maudisse, que tu maudisses, etc. maudissant*.

Ecrire, to write.

Part. pres. écrivant. Part. past. écrit.
Ind. pres. écris, écris, écrit, écriv-ons, —ez, —ent.
Imperf. écrivais. Pret. écrivis.
Fut. écrirai. Cond. écrirois.
Imper. écris. Subj. pres. écrive. Imperf. écrivisse.

N. B. Conjugate in the same manner *circoncrire*, to circumscribe; *décrire*, to describe; *inscrire*, to inscribe; *prescrire*, to prescribe; *proscrire*, to proscribe; *récrire*, to write again; *souscrire*, to subscribe; *transcrire*, to transcribe.

Lire, to read.

Part. pres. lisant. Part. past. lu.

Ind. pres. lis, lit, lisons, lisez, lisent.

Imperf. lisois. *Pret. lus.* *Fut.* lirai. *Cond.* lirois.

Imper. lis. *Subj. pres.* lise. *Imperf.* lusse.

N. B. Conjugate in the same manner *relire*, to read over again, and *élire*, to elect.

Rire, to laugh.

Part. pres. riant. *Part. past,* ri.

Ind. pres. ris, ris, rit, rions, riez, rient.

Imperf. riois. *Pret.* ris. *Fut.* rirai. *Cond.* rirois.

Imp. ris. *Sub. pres.* rie. *Imperf.* risse.

N. B. *Sourire*, to smile, is conjugated in the same manner.

Frire, to fry, is defective, having only the present of the infinitive, and the participle past, *frit*, in the indicative, the three persons singular of the present tense, *je fris, tu fris, il frit*; all the persons of the future and the conditional, *je frirai, nous frirons, tu frirais, vous fririez*, etc.; and in the imperative, the second person singular, *fris*: to supply the place of the other forms, we make use of the verb *faire*, and the infinitive *frire*; as, *faisant frire, je faisais, frire*, etc. this verb is used through all its compound tenses.

EXERCISE.

Always *speaks* truth, but with discretion. Never *contradicts*
dire art. f.

(any one) in public. You thought you were serving me in
personne en *penser ind-4* * * *inf-1* *en*

speaking thus: well, (let it be so;) you shall not be con-
parler ainsi eh bien *soit en* *de-*

tradicted. What! would you forbid him a communication
dire *quoi!* * *interdire* *-f.*

with his friends? That woman who slandered every one
ind-2 de

soon lost all kind of respect. You had foretold that
ind-3 *espèce f. considération*

event. Let us curse no one; let us remember that our law
ne personne se rappeler

forbids us to curse even those who persecute us. Write every
défendre de *persécuter* *tout art.*

day the reflections which you make on the books which you
pl.

read. Did he not read that interesting history with (a great
2 1

deal) of pleasure? God is an infinite being who is circum-
 scribed neither by time nor place. Shall you not de-
 scribe in that episode the dreadful tempest which assailed your
 hero? Have those soles and whittings fried. If you wish
 to form your taste, read over and over, unceasingly, the
 ancients. He was elected by a great majority of voices. We
 have laughed heartily and have resolved to (go on.) He
 did not answer him (any thing;) but he smiled at him,
 as a sign of approbation, in the kindest manner.
 en * — de gracieux 2 air m. 1.

Boire, to drink.

Part. pres. buvant. *Part. past,* bu.

Ind. pres. bois, bois, boit, buvons, buvez, boivent.

Imperf. buvois. *Pret. bus.* *Fut.* boirai. *Cond.* boirois.

Imper. bois, boive, buvons, buvez, boivent.

Subj. pres. boive, —es, —e, buv-ions, buviez, boivent.

Imperf. buuse.

N. B. Conjugate in the same manner *reboire*, to drink again; and *emboire*, to imbibe, to soak in. This last is a technical term, principally employed in painting.

Clorre, to close, becomes obsolete, except in the three persons singular of the present of the indicative, *je clos*, *tu clos*, *il clot*; in the future, *je clorrai*, *tu clorras*, etc. and the conditional, *je clorrois*, *tu clorrois*, etc. and in the second person singular of the imperative, *clos*.

Déclorre, to unclose; *enclorre*, to enclose; and *forclorre*, to debar, are defective in the same tenses as *clorre*. The two former have the same tenses as *clorre*; but the third, which is a term of law, is seldom employed, except in the present of the infinitive and in the participle past.

Éclore, to be hatched, to blow like a flower, is defective; it has in the infinitive only the present, and the participle past, *éclos*; in the indicative the two third persons of the present, *il éclot, ils éclosent*; of the future, *il éclora, ils écloront*; and of the conditional, *il écloroit, ils écloroient*; and in the subjunctive the two third persons, *qu'il éclore, qu'ils éclosent*: the compound tenses which are much used are formed with *être*.

Conclure, to conclude.

Part. pres. concluant. Part. past, conclu.

Ind. pres. conclus, conclus, conclut, conclu-ons, —ez, —ent:

Imperf. concluois. Pret. conclus.

Fut. conclurai. Cond. conclurois.

Imperf. conclus. Sub. pres. conclue. Imperf. conclusse.

N. B. *Exclure*, to exclude, is conjugated like *conclure*, except that the participle past is *exclu*, or *éxclus*.

Croire, to believe.

Part. pres. croyant. Part. past, cru.

Ind. pres. crois, crois, croit, croyons, croyez, croient.

Imperf. croyois. Pret. crus. Fut. croirai. Cond. croirois:

Imperf. crois, croie, croyons, croyez, croient.

Subj. pres. croie, croies, croie, croyions, croyiez, croient:

Imperf. crusse.

Its derivative *accroire* is only used in the present of the infinitive with the verb *faire*, when it signifies *faire croire ce qui n'est pas*, to induce a belief of what is not.

EXERCISE.

Seated under the shade of palm-trees, they were milking
Assis à art. palmier pl. ind-2
 their goats and ewes, and merrily drinking
chèvre f. pl. pron. brebis f. pl. avec joie 2 ind-2 1
 that nectar, which (was renewed) every day. Should they
m. se renouveler ind-2 tout art. pl.
 not have drunk with ice? This window does not shut well;
cond-2 à art. f. f.
 when you have made some alterations (in it) it will shut better.
ind-3 réparation f. pl. y f. mieux.

He had scarcely closed his eyes, when the noise which they
d peine * art. *que* *que* on
made at his door awoke him. Have they not enclosed
ind-3 *à* *réveiller* ind-3 on
the suburbs within the city? Will you enclose your park
faubourg m. pl. *ville* f. *parc*
with a wall, or a hedge? Put the eggs of those silk-
de *mur* m. pr. *haie* f. *melles* *œuf* m. pl. *ver-*
worms in the sun, that they may hatch. Those flowers
d-soie m. pl. *à* *soleil* m. sub-1
just blown, spread the sweetest fragrance. When did
nouvellement *répandre* *doux* *parfum* m.
they conclude this treaty? His enemies managed so well, that
ind-4 *traité* m. *faire* ind-3
he was unanimously excluded from the company. Did you
ind-3 *unanimement* *compagnie* f.
think me capable of so black an act? He possesses
croire ind-4 *noir* 2 *trait* m. 1 *avoir*
some kind of knowledge, but (not so much as he thinks.)
savoir *il s'en faire trop accroître.*

OBSERVATIONS

UPON THE FOLLOWING TABLES.

The following tables, which exhibit at one view all the primitive tenses, both of the regular and irregular verbs, and most of the defective, with references to the pages, where the other tenses are to be found, will, it is presumed, prove useful to those who will consult them.

**TABLE OF THE PRIMITIVE TENSES OF THE FOUR:
REGULAR CONJUGATIONS.**

INFIN.	PARTICIPLES.		INDICATIVE.	
PRESENT.	PRESENT.	PAST.	PRESENT.	PRET. DEF.

FIRST CONJUGATION.

Parler	Parlant	Parlé	Je parle	Je parlai .	Page
					113

SECOND CONJUGATION.

Punir	Punissant	Puni	Je punis	Je punis	122
Sentir	Sentant	Senti	Je sens	Je sentis	122
Mentir	Mentant	Menti	Je mens	Je mentis	
Se repentir	Se repentant	Repenti	Je me repens	Je me repentis	138
Partir	Partant	Parti	Je pars	Je partis	
Sortir	Sortant	Sorti	Je sors	Je sortis	
Dormir	Dormant	Dormi	Je dors	Je dormis	
Servir	Servant	Servi	Je sers	Je servis	
Ouvrir	Ouvrant	Ouvert	J' ouvre	J' ouvris	122
Offrir	Offrant	Offert	J' offre	J' offris	
Souffrir	Souffrant	Souffert	Je souffre	Je souffris	
Tenir	Tenant	Tenu	Je tiens	Je tins	122
Venir	Venant	Venu	Je viens	Je vins	

THIRD CONJUGATION.

Recevoir	Recevant	Reçu	Je reçois	Je reçus	127
Devoir	Devant	Du	Je dois	Je dus	

FOURTH CONJUGATION.

Répandre	Répandant	Répandu	Je répands	Je répandis	
Rendre	Rendant	Rendu	Je rends	Je rendis	131
Fondre	Fondant	Fondu	Je fonds	Je fondis	
Répondre	Répondant	Répondu	Je réponds	Je répondis	
Tondre	Tondant	Tondu	Je tonds	Je tondis	
Perdre	Perdant	Perdu	Je perds	Je perdis	
Mordre	Mordant	Mordu	Je mords	Je mordis	
Tordre	Tordant	Tordu	Je tords	Je tordis	
Plaire	Pleasant	Plu	Je plais	Je plus	131
Taire	Taisant	Tu	Je tais	Je tus	
Paraître	Paraissant	Paru	Je parois	Je parus	131
Croître	Croissant	Cru	Je crois	Je crus	
Connoître	Connoissant	Connu	Je connois	Je connus	
Repaitre	Repaissant	Repu	Je repais	Je repus	
Réduire	Réduisant	Réduit	Je réduis	Je réduisis	131
Instruire	Instruisant	Instruit	J' instruis	J' instruisis	
Craindre	Craignant	Craint	Je crains	Je craignis	
Peindre	Peignant	Peint	Je peins	Je peignis	
Joindre	Joignant	Joint	Je joins	Je joignis	131

PRIMITIVE TENSES OF THE IRREGULAR WITH SOME DEFECTIVE VERBS.

INFIN.	PARTICIPLES.		INDICATIVE.	
PRESENT.	PRESENT.	PAST.	PRESENT.	PRETER. DEF.

FIRST CONJUGATION.

					Page
Aller	Allant	Allé	Je vais	J' allai	151

SECOND CONJUGATION.

Fleurir	{ Fleurissant Florissant	{ Fleuri	Je fleuris	Je fleuris	153
Hair	Hatissant	Hai	Je hais	Je hats	153
Gésir*	Gisant		Il gît		153
Bouillir	Bouillant	Bouilli	Je bous	Je bouillis	153
Ebouillir		Ebouilli			154
Courir	Courant	Couru	Je cours	Je courus	154
Faillir	Faillant*	Failli	Je faux*	Je faillis	155
Défaillir		Défailli	Nous defaillons	Je défaillis	155
Fuir	Fuyant	Fui	Je fuis	Je fuis	155
Mourir	Mourant	Mort	Je meurs	Je mourus	155
Acquérir	Acquérant	Acquis	J' acquiers	J' acquis	157
Conquérir	Conquérant	Conquis	Je conquiers	Je conquis	157
Ouir	Oyant*	Oui		J' ouis	157
Vêtir	Vêtant	Vêtu	Je vêts	Je vêtis	157
Revêtir	Revêtant	Revêtu	Je revêts	Je revêtis	158
Cueillir	Cueillant	Cueilli	Je cueille	Je cueillis	158
Saillir	Saillant	Sailli	Il saille	Il saillit	159
Tressaillir	Tressaillant	Tressailli	Je tressaille	Je tressaillis	159

THIRD CONJUGATION.

Avoir	Ayant	Eu	J' ai	J' eus	160
Ravoir					160
Choir		Chu			160
Déchoir		Déchu	Je déchois	Je déchus	160
Echoir	Echéant	Echu	Il échoit	J' échus	160
Falloir		Fallu	Il faut	Il fallut	148
Mouvoir	Mouvant	Mu	Je meus	Je mus	161
Promouvoir		Promu		Je promus*	161
Pleuvor	Pleuvant	Plu	Il pleut	Il plut	161
Pouvoir	Pouvant	Pu	Je puis	Je pus	162
Savoir	Sachant	Su	Je sais	Je sus	162
Seoir*	Seyant		Il sied		163
Seoir*	Séant	Sis			163
Asséoir	Asseyant	Assis	J' assieds	J' assis	163
Surseoir		Sursis	Je sursois	Je sursis	164
Voir	Voyant	Vu	Je vois	Je vis	164
Prévoir	Prévoyant	Prévu	Je prévois	Je prévis	164
Pourvoir	Pourvoyant	Pourvu	Je pourvois	Je pourvus	164
Valoir	Valant	Valu	Je vauz	Je valus	164
Vouloir	Voulant	Voulu	Je veux	Je voulus	165

N. B. The forms marked with an asterick are obsolete.

INFIN.	PARTICIPLES.		INDICATIVE.		
PRESENT.	PRESENT.	PAST.	PRESENT.	PRETERIT.	
FOURTH CONJUGATION.					Page
Résoudre	Résolvant	Résous, résolu	Je résous	Je résolu	166
Absoudre	Absolvant	Absous	J' absous		166
Dissoudre	Dissolvant	Dissons	Je dissous		166
Coudre	Consant	Cousu	Je couds	Je coudis	166
Mettre	Mettant	Mis	Je mets	Je mis	166
Moudre	Moulant	Moulu	Je mouds	Je moulus	168
Prendre	Prenant	Pris	Je prends	Je pris	168
Rompre	Rompant	Rompw	Je romps	Je rompis	169
Suivre	Suivant	Suivi	Je suis	Je suivis	169
S'ensuivre	S'ensuivant	Ensuiwi	Il s'ensuit	Il s'ensuivit	169
Vaincre	Vainquant	Vaincu	Je vaincs*	Je vainquis	169
Battre	Battant	Battu	Je bats	Je battis	170
Etre	Etant	Êté	Je suis	Je fus	170
Vivre	Vivant	Vécu	Je vis	Je vécus	170
Braire			Il braie		171
Faire	Faisant	Fait	Je fais	Je fis	171
Traire	Trayant	Trait	Je traite		171
Naître	Naissant	Né	Je nais	Je naquis	173
Renaitre	Renaissant		Je renaiss	Je renaquis*	173
Paître	Paissant	Pu	Je pais		173
Bruire	Bruyant				174
Luire	Luisant	Lui	Je luis		174
Nuire	Nuisant	Nui	Je nuis	Je nuisis	174
Confire	Confisant	Confit	Je confis	Je confis	174
Suffire	Suffisant	Suffi	Je suffis	Je suffis	174
Circoncire	Circoncisant	Circoncis	Je circonçais	Je circonçis	174
Dire	Disant	Dit	Je dis	Je dis	175
Médire	Médisant	Médis	Je médis	Je médis	175
Maudire	Maudissant	Maudit	Je maudis	Je maudis	175
Ecrire	Ecrivant	Ecrit	J' écris	J' écrivis	175
Lire	Lisant	Lu	Je lis	Je lus	175
Rire	Riant	Ri	Je ris	Je ris	176
Frيره		Frit	Je fris		176
Boire	Bavant	Bu	Je bois	Je bus	177
Glore, clorre		Clos	Je clos		177
Conclure	Concluant	Conclu	Je conclus	Je conclus	178
Exclure	Excluant	Exclu, or exclus	J' exclus	J' exclus	178
Croire	Croyant	Cru	Je crois	Je crus	178

N. B. The derivatives, which are not in this Table, will be found with the primitives, to which we have given references.

CHAP. VI.

OF THE PREPOSITIONS.

Prepositions, which are so called, from being *pre-*fixed to the nouns, which they govern, serve to connect words with one another, and to show the relation between them. Thus, in this phrase, *le fruit de l'arbre*, the fruit of the tree, *de* expresses the relation between *fruit* and *arbre*. Likewise in this, *utile à l'homme*, useful to man; *à* forms the relation between the noun *homme* and the adjective *utile*. *De* and *à* are *prepositions*, and the word, to which they are *pre-*fixed, is called their *regimen*.

There are different kinds of prepositions.

Some are used—to denote *place*, as,

Chez. Il est chez lui, he is *at* home.

Dans. Il se promène dans le jardin, he is walking *in* the garden.

Devant. Il est toujours devant mes yeux, he is always *before* my eyes.

Derrière. Il ne regarde jamais derrière lui, he never looks *behind* him.

Parmi. Que de fous parmi les hommes! how many fools *among* men!

Sous. La taupe vit sous terre, the mole lives *under* ground.

Sur. Il a le chapeau sur la tête, he has his hat *on* (his head.)

Vers. L'aimant se tourne vers le nord, the loadstone points *towards* the north.

EXERCISE.

We find less real happiness in an elevated condition than in
On de 2 bonheur 1 2 f. 1
 a middling state. One is never truly peaceful but at
moyen 2 1 véritablement tranquille que
Rome. He walked before me to serve me as a guide.
*soi marcher pour de **
 There was a delightful grove behind his house. Among
ind-2 2 bosquet m. 1

(so many) different nations, there is not one that has not
 tant de 2 1 y en avoir subj-1
 a religious worship. Nature displays her riches with
 2 culte m. 1 art. déployer
 magnificence under the torrid zone. Eternal snows
 torride 2 f. 1 de art. 3 5 f. pl. 4
 (are to be seen) on the summit of the Alps. Towards
 on 1 voir ind-1 2 sommet
 the north, nature presents a gloomy and wild as-
 art. triste 2 sauvage 3 as-
 pect.
 pect m. 1.

Some—to mark order, as,
 Avant. *La nouvelle est arrivée avant le courrier,* the
 news is come before the courier.
 Après. *Il est trop vain pour marcher après les autres,*
 he is too proud to walk after other people.
 Entre. *Elle a son enfant entre les bras,* she holds her
 child in (for between) her arms.
 Depuis. *Depuis la création jusqu'à nous,* from the
 creation to the present time.
 Dès. *Dès son enfance, from his infancy ; dès sa source,*
from its source.
 Some—to denote union, as,
 Avec. *Il faut savoir avec qui on se lie,* we ought to
 know with whom we associate.

EXERCISE.

We (were up) before day-light, (in order to) enjoy
 se lever ind-6 art. * pour
 the magnificent spectacle of the rising sun. After such
 de magnifique 2 — m. 1 levant 2 1 de si
 great faults, it only remained for us to repair
 faute f. pl. ne rester ind-2 * que réparer
 them (as well as we could.) Between those two mountains is
 de notre mieux
 a deep hollow road. Many very asto-
 profond 3 et creux 2 chemin m. 1 * de art. 2 4
 nishing events (have taken place) within these ten years.
 3 il se passer ind-4 1 depuis *
 From my earliest infancy I have had an abhorrence of
 art. tendre * horreur art.
 lying.
 mensonge m.

Durant. Durant la guerre, during the war; durant l'été, during the summer.

Pendant. Pendant l'hiver, in winter; pendant la paix, in time of peace. This preposition denotes a duration more limited than *durant*.

Outre. Outre des qualités aimables, il faut encore, etc., besides amiable qualities, there ought still, etc.

Suivant. Je me déciderai suivant les circonstances, I shall determine according to circumstances.

Selon. Le sage se conduit selon les maximes de la raison, a wise man acts according to the dictates of reason.

EXERCISE.

With wit, politeness, and a little (readiness to
de art. pr. art. peu de prévenance
oblige,) one generally succeeds in the world. We are fit
réussir on propre
for meditation during winter. (In the course of) that siege
à art. f. pendant siège m.
the commandant of the city made some very successful
ind-2. de art. heureux 2
sallies. Besides the exterior advantages of figure and
sortie f. pl. 1 2 1 art.
the graces of deportment, she possesses an excellent heart, a
art. maintien m. avoir 2. 1
correct judgment, and a sensible soul. Always act
sain 2 jugement 1 2 1 se conduire
according to the maxims which I have given you.
* f. pl. inculquer f. pl.

Some—to express opposition, as,

Contre. Je plaide contre lui, I plead against him.

Malgré. Il l'a fait malgré moi, he has done it in spite of me.

Nonobstant: Nonobstant ce qu'on lui a dit, notwithstanding what has been said to him.

EXERCISE.

We cannot long act (contrary to), our own character;
savoir cond-1 agir contre *
notwithstanding all the pains we take to disguise it, it
que pour
shows itself, and betrays us on many occasions. In
se montrer trahir en bien de art.

vain we dissemble; *in spite of* ourselves, we are known at-
 * *avoir beau faire* on nous connaît à
 last.
la longue.

Some—to express *privation*, or *separation*, as,
 Sans. *Des troupes sans chefs*, troops without com-
 manders.

Excepté. *Excepté quelques malheureux*, except some
 wretches.

Hors. *Tout est perdu hors l'honneur*, all is lost *save*
 honour.

Hormis. *Tous sont entrés hormis mon frère*, they are
 all come in *except* my brother.

EXERCISES.

(*Had it not been for*) your care, I should have been ig-
 norant all my life. All the philosophers of antiquity,
sans *pl.* *un*
except a few, have held the world to be eternal. All
très-petit nombre *croire* * *
 laid down their arms, *except* two regiments, who pre-
 mettre *bas* * *art.*
 ferred (making their way) through the enemy. Every thing
se faire four *au travers de* *pl.*
 is absurd and ridiculous in that work, *except* a chapter or two.

Some—to denote the *end*, as,

Envers. *Il est charitable envers les pauvres*, he is
 charitable to the poor.

Touchant. *Il a écrit touchant cette affaire*, he has
 written *respecting* that business.

Pour. *Il travaille pour le bien public*, he labours *for*
 the public good.

EXERCISE.

I have written to you concerning that business, in which I
 take the most lively interest; and as I know *à laquelle* your benevo-
vis *connoître* *bienveil-*
 lence *towards* the unfortunate, I (make not the least doubt)
lance f. *malheureux* *ne douter nullement*

that you (will carefully attend) (to it,) (not so much) for the
 ne donner tous vos soins sub-1 y moins
 satisfaction of obliging me, as for the pleasure of justifying
 inf-1 justifier inf-1
 innocence, and confounding calumny.
 art. pr. confondre art. f.

Others—to mark the *cause* and means, as,
 Par. *Il l'a fléchi par ses prières*, he has softened him
 by his prayers.
 Moyennant. *Il réussira moyennant vos avis*, he will
 succeed by means of your counsels.
 Attendu. *Il ne peut partir attendu les vents contraires*,
 he cannot sail on account of contrary winds.

EXERCISE.

Is there any man that has never been softened by tears
 aucun sub-1 fléchir art.
 or disarmed by submission? Through the precautions
 ne désarmer art.
 which we took, we avoided the rocks of that dangerous
 que ind-3 ind-3 écueil m. pl. 2
 coast. Owing to the bad state of my father's health, I shall
 côte f. 1 2 1
 not travel this year.
 voyager année f.

The use of the prepositions, —à, —de, —en, is very extensive.

A is generally used to express several relations, as *destination, tendency, place, time, situation*, etc. being often a substitute for various other prepositions; ex. destination -to: *aller à Londres*, to go to London.—Tendency -to, toward: *courir à sa perte*, to hasten to one's ruin.—Aim -to, for: *aspirer à la gloire*, to aspire to glory.—Residence -at, in: *être à Rome*, to be at Rome.—Time -at: *à midi*, at twelve o'clock.—Concern *à ce sujet*, on this subject.—Manner -with: *supplier à mains jointes*, to intreat earnestly.—Means -with: *peindre à l'huile*, to paint in, or with oil; -with: *bas à trois fils*, three thread-stockings, that is, with three threads.—

Situation *-at, with* : être à son aise, to be at ease.—
 Purpose *-for* : une table à manger, a dining table.—
 Suitableness *-for, to* : homme à réussir, a man likely
 to succeed : —desert : crime à ne pas pardonner, a
 crime not to be forgiven, etc.

EXERCISE.

Fathers! give good counsels, and still better
 de encore 3-pr. meilleur 1
 examples to your children. A good minister only aims
 2 ne aspirer
 at the glory of serving his country well. When we were
 que à inf. 1 2 pays 3 1 ind-2
 in the country, we devoted the morning to
 à campagne f. consacrer ind-2 matinée f. art.
 study, we walked at noon, and at three or four
 se promener ind-2 midi
 o'clock we went a hunting, or fishing. Michael
 heure pl. ind-2 art. chasse f. pr. art. pêche f. Michel
 Angelo has painted (a great deal) in fresco. It is a bed with
 Ange beaucoup art. fresque f. ce lit m.
 ivory posts and mahogany feet. That man, with his
 colonne d'ivoire pr. pied d'acajou * art.
 gloomy looks and surly behaviour, seems
 sombre 2 regard m. 1 pr. art. brusque 2 maintien m. 1 ne semble
 fit only to serve as a scare-crow.
 propre que de * épouvantail

DE is generally used to express separation, extraction, possession, appartenance, cause, shift, result, etc. and supplies the place of several prepositions, as—from: je viens de France, I come from France; d'un bout à l'autre, from one end to the other.—Of: le palais du roi, the palace of the king; les facultés de l'âme, the faculties of the soul; un homme d'esprit, a man of wit. In a partitive sense—of: moitié de, quart de, etc. the half of, the fourth of, etc.: it is used for PAR—by: il est aimé de tout le monde, he is beloved by every body; for through, or by, etc.: mourir de faim, de soif, to die of hunger, of thirst:—on, upon, with: vivre de fruits, to live upon fruit.—On account of, or for: sauter de joie, to leap for joy.

Of the Prepositions.

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EXERCISE.

I come *from* London, where I have spent a week very agreeably. *From* one end of the horizon to the other, the sky was covered with thick black clouds. The marble of Paros is not finer than that which we get from Carrara. Montaigne, Mad. de Sévigné, and la Fontaine, were writers of truly original genius. One half of the terrestrial globe is covered with water, and (third part) of the rest is uninhabited, either through heat, or through excessive cold. In that happy retreat we lived on the milk of our flocks, and the delicious fruits of our orchards.

ou passé huit jours
bout m. m.
ciel m. épais 2 et noir 3 nuage m. pl. 1
qui nous vient
Carrare
ind-2 de art. écrivain un 2 3 1 moitié f.
terrestre 2 globe m. 1 plus de
tiers m. inhabité ou par un 2
chaleur f. 1 un = 2 froid m. 1
aislé m. ind-2 brebis pr. 2
1 verger m. pl.

EN serves to mark the relations of time, place, situation, etc. and is variously expressed, as *c'étoit en hiver*, it was during winter; *être en Angleterre*, to be in England; *aller en Italie*, to go into Italy; *elle est en bonne santé*, she is in good health; *il vaut mieux être en paix qu'en guerre*, it is better to be at peace than at war; *il l'a fait en haine de lui*, he did it out of hatred to him, etc.

EXERCISE.

He had for a (long while) lived in France; the troubles which agitated that fine kingdom obliged him to retire to Switzerland, whence he soon after (set off) for Italy. We were at peace, and enjoyed all its blessings, when ambition rekindled the flames of war, and forced us to put our frontier in a state of.

*3 * depuis 1 * long-temps 2 vivre ind-2*
ind-4 royaume m. ind-4 de
se retirer Suisse d'où 3 1 2 se rendre ind-4
ind-2 pron. en gouter ind-2 art.
** charme m. art. rallumer ind-3 feu s.*
*ind-3 de mettre frontière f. pl. **

of defence. The savage is almost continually at war ; he can-
 not remain at rest. *presque toujours* He has acted on this occasion, like
en repos a great man. *dans*

CHAPTER VII.

OF THE ADVERB.

The *Adverb* is a word which is united to verbs, adjectives, or even adverbs themselves, to express their manner and circumstances.

REMARK. There are adjectives which are sometimes used as adverbs. We say, *il chante juste*, he sings right ; *elle chante faux*, she sings out of tune ; *ils ne voient pas clair*, they do not see clear ; *cette fleur sent bon*, this flower has a good smell, etc. These adjectives, *juste*, *faux*, *clair*, and *bon*, are employed as adverbs.

Adverbs are of different kinds ; the most numerous are those which express manner.

These adverbs are formed from adjectives in the following manner.

RULE 1. When the adjective ends, in the masculine, with a vowel, the adverb is formed by adding *ment*, as *modeste-ment*, modestly ; *poli-ment*, politely ; *ingenu-ment*, ingenuously, etc.

EXCEPTIONS. 1st. *Impuni* makes *impunément*.

2dly. These six adverbs, *aveuglément*, blindly ; *commodément*, commodiously ; *conformément*, conformably ; *énormément*, enormously ; *incommodément* incommodiously ; and *opiniâtrément*, obstinately ; take before *ment* an *é* close, instead of the *e* mute in the adjective.

3dly. *Follement*, foolishly ; *mollement*, effeminately ; *nouvellement*, newly ; and *bellement*, softly ; are formed from the adjectives *fol*, *mol*, *nouvel*, and *bel* ; and, consequently, according to the following rule.

RULE II. When the adjective ends with a consonant in the masculine, the adverb is formed from the

feminine termination, by adding *ment*; as *grand*, *grandement*, greatly; *franc*, *franchement*, frankly; *naïf*, *naïvement*, artlessly, etc.

EXCEPTION. 1st. *Gentil* makes *gentiment*, prettily.

2d. These eight adverbs. *communément*, commonly; *confusément*, confusedly; *diffusément*, diffusedly; *expressément*, expressly; *importunément*, importunately; *obscurément*, obscurely; *précisément*, precisely; and *profondément*, deeply; take the *é* close instead of the mute *e* in the feminine of the adjectives from which they are formed.

REMARK. The adverbs *incessamment*, presently; *notamment*, especially; *profusément*, lavishly; *sciemment*, knowingly; and *nuitamment*, by night; are not derived from adjectives.

3d. The adjectives ending in *ant* and *ent*, form their adverbs by changing *ant* into *amment*, and *ent* into *ement*; as *constant*, *constamment*, constantly; *éloquent*, *éloquentement*, eloquently. *Lent* and *présent* are the only two of this class that follow the general rule.

REMARK. In general, adverbs denoting a manner, and a few of the other classes, have the three degrees of comparison. We say *profondément*, *aussi plus*, or *moins profondément*, *fort*, *bien*, or *très-profondément*, and *le plus profondément*.

Mal, bad; *bien*, well; *pou*, little; make in the comparative, *pis*, worse; *mieux*, better; *moins*, less; and in the superlative, *le pis*, or *le plus mal*, the worst; *le mieux*, the best; and *le moins*, the least.

EXERCISE.

Bourdaloue and Massillon have both spoken very
l'un et l'autre
eloquently on evangelical truths; but the former has prin-
 cipally (proposed to himself) to convince the mind; the latter
 has generally had in view to touch the heart. Several of
se proposer de convaincre
en vue de la

Bruyere's characters are as ²finely drawn as they are ¹delicately expressed. ^{finement tracé} Buffon is one of the best writers of the last age: ^{2 siècle m. 1} he thinks ^{peindre fortement} deeply, describes ^{no-} forcibly, and expresses himself (with ^{blement} dignity.) Corneille and Racine are the two best French tragic poets; the pieces of the former are ³strongly, but ^{tragi-} incorrectly ^{que 2 1 f. 2 3} written; those of the latter are more ¹regularly beautiful, more ^{beau} purely expressed, and more ^{pensé} delicately conceived.

There are likewise various other sorts of adverbs.

1st. Those denoting affirmation; as *certes*, certainly; *oui*, yes; *soit*, be it so; *volontiers*, willingly.

Doubt. *Peut-être*, perhaps.

Denial. *Non*, *ne*, *ne pas*, *ne point*, no, no t.

EXERCISE.

Certainly, either I mistake, or the business passed ^{ou se tromper se passer ind-4} (in that manner.) Do you think that he listens ^{écouter} willingly to this proposition? Have you ever read in Racine the famous scene of Phædra's delirium? Yes, I have, and I own ^{Phèdre 2 art. délire m. 1 la lue avouer que} it is one of the finest of the French theatre. ^{ce 2 m. 1} Perhaps you will discover, on a second perusal of la Fontaine's fables, ^{dans lecture f. 2 art. 1 de art.} beauties which you have not perceived at first. Will you ^{f. pl que aperçues d art. f.} have some? No. Will you not have some? The man who ^{* en} (is willing) to do good is ^{vouloir * * art. arrêté aucun} not stopped by any obstacle. I will pay him what I owe, but not all at once. ^{lui ce que lui non pas à art. fois f.}

2dly. Some denote order or rank: as *premièrement*, first: *secondement*, secondly, etc. *d'abord*, at first; *après*, *ensuite*, after, afterward; *avant*, *auparavant*, before, etc.

3dly. Others denote place or distance: the former are *où*, where; *ici*, here; *là*, there; *deçà*, on this side; *delà*, on that side; *partout*, every where: the latter, *près*, near; *loin*, far; *proche*, nigh, etc.

EXERCISE.

We ought ^{* falloir ind-1} first to avoid doing evil; afterward we ^{* de inf-1 art.} ought to do good. Read books of instruction first, and afterward you may proceed to those of entertainment. If you will go, ^{* passer ind-7} settle first ^{agrément} what is to be done. The *vouloir s'en aller régler auparavant falloir * * inf-1* painter had (brought together) in the same picture several different objects: ^{rassembler un tableau} here, a troop of Bacchantes; there, a troop of young people; here, a sacrifice; there, a disputation of philosophers. ^{gens dispute f.} Sesostris carried his conquests farther than Alexander did afterward. ^{pousser conquête ne} Call upon your cousin; he lives near here. ^{ind-4 depuis Passer chez loger. 2 ici 1} I cannot see that, if I be not near it. When he knew ^{ind-1 auprès * Quand savoir ind-3} where he was, he began to fear the consequences of his ^{ind-2 commencer ind-3 suite} imprudence. Contemplate (at a distance) lofty mountains, ^{de loin art. haut} if you wish to behold prospects ever varied and ever new. ^{vouloir * découvrir de art. site m.}

4thly. There are some that denote time, either in a determinate or in an indeterminate manner. Those denoting a determinate time are, for the present; *maintenant*, now; *à présent*, at present; *actuellement*, this moment, etc. for the past: *hier*, yesterday; *avant hier*, the day before yesterday; *autrefois*, formerly, etc. and, for the future: *demain*, to-morrow; *après demain*, the day after to-morrow, etc. Those denoting an indeterminate time are, *souvent*, often; *d'ordinaire*, generally; *quelquefois*, sometimes; *matin*, early; *tôt*, soon; *tard*, late, etc.

EXERCISE.

I have finished the work you prescribed me; what do
 you wish me to do now? Formerly, education was
 neglected; it is now (very much) attended to; it is (to be hoped)
 that new views will soon (be adopted). They grieved
 (at it) yesterday; now, they laugh (at it); to-morrow, it will no
 longer (be thought) of. It is one of those accidents which
 it is sometimes impossible to avoid. The dew incommoded
 me (very much;); I shall not (in future) walk so late.
 Rude and coarse criticism generally (does greater injury)
 to the person who indulges himself in it, than to him who is
 the object (of it).

5th. Some express quantity: as *peu*, little; *assez*, enough; *trop*, too much; *beaucoup*, much, very much; *tant*, so much, etc.

And, lastly, some express comparison; as *plus*, more; *moins*, less; *aussi*, so; *autant*, as much, etc.

EXERCISE.

There are many people who have pretensions: but very
 few who have such as are well founded. To embellish a
 subject too much, frequently betrays a want of judgment and
 taste. One very often experiences disgust in the midst of
 the most riotous pleasures. She is a giddy and thought-
 less woman, who speaks much and reflects little. She has
 so much goodness, that it is impossible not to love her.

These stuffs are beautiful; *consequently* are dear. This
éttoffe f. *aussi* *elles coûter cher*
 book has merit; but there are others *as* good. If he has done
du * *de*
 that, I can do (*as much*.) What I say to you (about it) is
en *autant* *en*
 meant less to give you pain than to apprise you of the
pour faire *de art.* *avertir*
 language that is used. She is six years younger than her
propos *on tenir* *avoir* *de moins*
 brother. Nobody is more interested than you are (in the
ne * *à ce que réussir*
 success) of the affair. You do not offer enough for this garden;
 subj-1 2 * 1 *offrir* *de*
 give something more. The more ignorant we are, the less we
de * 1 4 *on* 2 3 *
 (believe ourselves so.)
croire *l'être*

CHAPTER VIII.

OF CONJUNCTIONS.

The conjunction is a word which serves to connect sentences. When we say, *Il pleure et rit en même temps*, he cries and laughs at the same time, the word *et* unites the first sentence *il pleure* with the second *il rit*. Likewise when we say, *Pierre et Paul rient*, Peter and Paul laugh, the word *et* unites these two sentences into one, *Pierre rit*, and *Paul rit*.

There are different kinds of conjunctions.

1st. To unite two words, under the same affirmation, or under the same negation, we use *et* for the affirmation, and *ni*, neither, nor, for the negation.

2dly. To denote an alternative, or distinction between objects, we use *ou*, either, or; *soit que*, whether, or; *tantôt*, sometimes, etc.

3dly. To restrict an idea; *si non*, but, except; *quoique*, *encore que*, though, although; *à moins que*, unless, till.

EXERCISE.

Gold and silver are metals less useful than iron. To
 art. art. *de art.* art.
 listen with joy to a slanderer, and to applaud him, is to warm
 * *médisant* * *lui ce* * *réchauffer*

the serpent who stings, that he may sting more effectually. I
 like neither flatterers nor the wicked. Those who have never
 suffered, know nothing; they know neither good nor
 evil. You may choose either a happy mediocrity, or a
 sphere more elevated, but exposed to many dangers. He is
 an inconsistent man; he is sometimes of one opinion and
 sometimes of another. I have (nothing more) to say to you,
 only that I will have it so. I shall not yet pass to the pe-
 rusal of the authors of the second class, unless you advise.
 me to it.
 subj-1

4thly. To express the opposition of an object to another; *mais*, but; *cependant*, yet, nevertheless; *néanmoins*, for all that, however; *pourtant*, howsoever, though; *toutefois*, *bien que*, although.

5thly. To express a condition; *si*, if; *si non que*, except that; *pourvu que*, save that; *à condition que*, upon the condition that.

6thly. To express consent; *à la vérité*, indeed; *à la bonne heure*, very well.

7thly. To explain something; *savoir*, *c'est-à-dire*, viz. that is to say; *comme*, as.

EXERCISE.

The serpent bites; it is only a bite; but from this bite
 the venom communicates itself to the whole body: the slanderer
 speaks; it is but a word, but this word resounds every where.
 (That is) certainly a superb picture; nevertheless, there is some
 incorrectness of design. Although Homer, according to Ho-
 race, slumbers (at times,) he is, nevertheless, the first
 quelquefois on ne pas moins

of all poets. You will succeed, *provided* you act
 art. *réussir pourvu que* agir subj-1
 with vigour. We have within us two faculties seldom united,
en
viz. imagination and judgment.
 art.

8thly. To express relation or party between two propositions ; *comme*, as ; *ainsi*, thus, so ; *de même*, as, just as ; *ainsi que*, as : *autant que*, as much as ; *si que*, so as, etc.

9thly. To express augmentation or diminution ; for augmentation, *d'ailleurs*, besides, moreover ; *outré que*, besides that ; *de plus, au surplus*, besides, furthermore ; and for diminution, *au moins, du moins, pour le moins*, at least.

10thly. To express the cause or the wherefore of a thing ; *car*, for ; *comme*, as ; *parce que*, because ; *puisque*, since ; *pour*, that, in order that, etc.

EXERCISE.

The most beautiful flowers last but a moment : *thus* hu-
durer ne que art. 2
 man life passes away. The (greatest part) of mankind have,
 4 3 1 * *plupart f.* art homme pl. pl.
 like plants, hidden qualities that chance discovers.
 art. *de art. caché 2 propriété f. 1 art. hasard faire découvrir*
 Mad. de Sévigné's letters are models of elegance, sim-
 2 art. f. 1 *de art.* pr.
 plicity, and taste ; *besides*, they are replete with interesting
 pr. *plein de* 2
 anecdotes. Nothing is more entertaining than history ; *besides*
 f. 1 * *de amusant* art.
 nothing is more instructive. Circumstances show
 * *de* art *occasion pl.* *faire*
 us to others, and still more to ourselves. I shall
connoître *encore*
 always advise you to take the ancients as your guide ; *at least*,
conseiller de *pour **
 quit but seldom the way which they have traced for
 pr. *s'écarter ne que* *de route f. que* *tracer **
 you. We must, *at least*, know the general principles of a lan-
 * *falloir* 2 1 *lan.*
 guage, before (we take upon ourselves) to teach it. Certain
gue f. *de* *se mêler de* * *enseigner* f.

people hate *grandeur*, because it lowers and humiliates
gens art. —f. pron. *rabaisser* pron.
 them, and makes them feel the privation of the advantages
 * *que elle* *leur* *bien pl.*
 which they love.

11thly. To draw a conclusion ; or, now ; *donc*, then ;
par conséquent, consequently ; *c'est pourquoi*, there-
 fore.

12thly. To express some circumstance of order or
 time ; *quand*, *lorsque*, when ; *pendant que*, *tandis que*,
 etc. whilst, while ; *tant que*, as long as ; *depuis que*, ever
 since ; *avant que*, before ; *dès que*. *aussitôt que*, *d'abord*
que, as soon as ; *à peine*, hardly, scarcely ; *après que*,
 after that ; *enfin*, in fine, finally, to conclude, etc.

13thly. To express the transition from one circum-
 stance to another ; *car*, for ; *en effet*. indeed, in effect ;
au reste, besides, otherwise ; *à propos*, now I think of
 it ; *après tout*, after all.

EXERCISE.

We ought to love what is amiable ; now virtue is
 * *falloir* ind-1 * art.
 amiable ; therefore we ought to love virtue. We ought to
 * *falloir* *
 practise what the Gospel commands us ; now it commands
évangile m.
 us not only to forgive our enemies, but also to love
non de pardonner à encore de
 them. Despréaux was extremely particular in not
de la plus grande exactitude à
 coming late, when he was invited to dinner ; he said, that
 inf-1 trop ind-2 ind-2
 all the faults of those who (are waited for) present themselves
défaut se faire attendre
 to those who await for them. The pride which possesses us,
*attendre * posséder*
 visible as it is, escapes our eyes, while it manifests itself
 tout que à
 to the eyes of the public, and displeases every one. After
choquer tout art. esprit pl.
 we had examined that singular effect, we (inquired into) its
 ind 5 2 1 *rechercher* ind-3 en art.
 causes. We had hardly done when (he came in.) Pride coun-
 ind-3 *finir que entrer con-*

terbalances all our imperfections; *for*, whether it hides them,
tre-peser *misère pl.* *ou* *cacher*
 or whether it discovers them, it glories in knowing them. None
si *se glorifier de inf-1* *il n'y a*
 But an Englishman can (be a judge of) Shakspeare:
que *qui subj-1* *juger*
for, what foreigner is sufficiently versed in the English language
langue f.
 to discover the sublime beauties of that author?
pour 2 1

EXERCISE.

The conjunction *que* serves to conduct the sense to
 its completion. It is always placed between two ideas,
 both necessary in order to complete the sense; *Il est*
très-important que tout le monde soit instruit, it is of great
 importance that every body should be well instructed.
 It differs from the relative pronoun *que*, inasmuch as
 it can never be turned into *lequel*, *laquelle*. The con-
 junction *que* is generally repeated before every num-
 ber of a period.

(As long as I live,) this image will be before my eyes;
toute ma vie —f. *peint*
 and, if ever the gods permit me to reign, I shall not forget, after
faire *
 so terrible an example, *that* a king is not worthy to govern,
 2 1 (*pas not expressed*)
 nor happy in his power, (but in proportion as) he
et n'est *puissance f.* *qu'autant que*
 subjects it to reason. I am very glad to see that you do
soumettre *art.* *de*
 not love flattery, and *that* one (runs no risk) in speaking to
ne hasarder rien d *inf-1*
 you with sincerity.

CHAPTER IX.

OF INTERJECTIONS.

Interjections are words which serve to express the
 sudden emotions of the soul. They have no fixed
 place in speech, but show themselves accordingly as
 the sentiment that produces them comes to manifest
 itself externally. The only thing to be attended to, is
 not to place them between words which custom has

made inseparable. There are interjections for every feeling, viz.

Of	pain	ahi, aie ! ouf ! ah !
	grief	hélas ! mon Dieu ! etc.
	fear	ha ! hé !
	joy	ah ! bon, bon ! o !
	aversion	fi ! fi donc ! oh, oh !
	disgust	pouah, pouah !
	indignation	foin de
	impresation	peste de, la peste de
	disbelief	chansons, tarare !
	surprise	ouais !
	astonishment	oh ! bon Dieu ! miséricorde ! peste !
	warning	gare ! hem ! holà ! ho !
	checking	tout beau ! holà !
	encouraging	alerte ! allons ! ça, courage !
	applauding	bravo ! vivat !
	encoring	bis, bis.
	calling	holà ! ho ! hem, hem !
	derision	oh ! eh ! zest ! oh, oh, oh !
	silence	chut ! paix ! sit.

PART II.

THE SYNTAX,

OR

WORDS CONSIDERED IN THEIR CONSTRUCTION.

CHAP. I.

OF THE SUBSTANTIVE.

There are some substantives which are never used in the plural; such are—1. The names of metals, considered in their original state; as *l'or*, gold; *le platine*, platina. 2. The names of virtues and vices; as *la chasteté*, chastity; *l'ivrognerie*, drunkenness. 3. Some words of a physical or moral nature; as *l'ouïe*, hearing; *l'odorat*, smelling; *le sang*, blood; *le sommeil*, sleep; *la pauvreté*, poverty. 4. The infinitive of verbs, and adjectives used substantively, together with some other words, which cannot be reduced to any particular class.

Others, on the contrary, which likewise cannot be reduced to any particular class, are never used in the singular; as *annales*, annals; *ancêtres*, ancestors; *mouchettes*, snuffers, etc.

II.

OF COMPOUND NOUNS.

Of the formation of their plural.

1. When a noun is compounded of a substantive and adjective, they both take the sign of the plural; as *un gentilhomme*, a nobleman; *des gentilshommes*, noblemen.

2. When a noun is compounded of two substantives, united by a preposition, the first only takes the sign of the plural; as *un arc-en-ciel*, a rainbow; *des arcs-en-ciel*, rainbows.

3. When a noun is compounded of a preposition, or verb, and a substantive, the substantive alone is put in the plural; as *un entresol* (a low room-between two floors,) *des entresols*; *un garde-fou* (rails on bridges,) *des garde-fous*.

REMARK. There is a small number of substantives composed of a verb and an adverb, as *un passe-partout*, a master or general key; or of a verb repeated, as *passe-passe*, sleight of hand: they never take the sign of the plural.

EXERCISE.

Gold is the most pure, the most precious, the most ductile,
 art. *parfait*
 and, after platina, the heaviest of all metals. *Chastity* is an obli-
 pesant art.
 gation of all times, all ages, and all conditions.
 art. pr. art. pr. art. état m. pl. art.
Intoxication, which proceeds from beer, is of longer duration
 ivresse venir art. * *
 than that which proceeds from wine. It is the sense of
 art. ce art.
feeling, which teaches to guard against the errors of
 toucher apprendre se garantir de art.
 sight. *Sleep* is the image of death. Early
 art. art. de bonne heure 2
 learn to distinguish truth from falsehood. That is
 apprendre 1 —guer art. vrai art. faux
 more bitter than wormwood. Dignity of
 amer de art. absinthe art. élévation art.
 mind was formerly the (distinguishing mark of)
 sentiment m. pl. ind-2 ce qui * distinguer ind-2
 noblemen. One of the buttresses of the vault has fallen.
 art. arc boutant m. pl. tomber
 He is always making (cock and bull stories.) The Tartars
 * fait de art. coq-à-l'âne m. pl. Tartare
 always form the scouts of an army. The fish-
 être avant-coureur m. pl. chasse-
 carriers did not arrive in time. This door is only
 murée m. pl. ind-3 à ne que
 fastened with a latch, and all (the persons) in the house
 fermer à * art. lequel m. ceux de
 have each their key.
 passe-partout m.

OF THE ARTICLE.

2. When the verb *être* is preceded by the demonstrative *ce*, in phrases of this kind, *un* is always required before the substantive, as *c'est un trésor*, etc.

EXERCISE.

I am a Frenchman and a merchant: after having (been at) *négoçant* *inf-1* *parcours*
the most famous (trading towns) in the Levant, my commercial
= *échelle f. pl.* *de* — *m.* *les affaires*
concerns have brought me here. I am an unhappy
de mon commerce *conduire*
Frenchman who, a striking example of the vicissitudes of
fortune, seek an asylum where I may end my
art. *chercher* *asile m.* *puisse finir*

days in peace. He was a man of uncommon probity and of
Ce un rare 2 f. 1
 tried virtue; (as a) reward for the services he
un éprouvé 2 1 pour le récompenser de que
 had rendered to the church and state, the king has made
m. pl. église pr. art.
 him a bishop. Neoptolemus had hardly told me, that he was
évêque Néoptolème eut à peine dit
 a Greek, when I (cried out) O! enchanting words, after
que s'écrier ind-3 doux parole f. pl.
 so many years of silence and unceasing pain, O my
de sans consolation 2 pr. 1
 son, what misfortune, what storm, or rather what propi-
malheur m. tempête f. plutôt favo-
 tious wind has brought you hither to end my woes? He
table 2 1 conduire pour mal m. pl.
 replied, I am of the island of Scyros, I am returning
répondre ind-3 île retourner
 thither; (I am said) (to be) the son of Achilles.
y on dit que ind-1

Without entering more minutely into this subject, the following comparative table, in which the same words are exhibited according to circumstances, both with and without the article, in conjunction with the phrases which have been inserted at the end of this grammar, will, it is presumed, be considered as a sufficient illustration of custom.

COMPARATIVE TABLE.

WITH THE ARTICLE.	WITHOUT THE ARTICLE.
The writings of Cicero are full <i>of the soundest 2 ideas. 1</i>	The writings of Cicero are full <i>of sound 2 ideas. 1</i>
Divest yourself of the preju- <i>se défaire préjugé</i> dices of childhood.	Have no prejudice (with re- <i>gard to) this question.</i> <i>sur</i>
The different kinds of animals that are upon the earth.	There are different kinds of <i>animals upon the earth.</i>
He enters into a detail of the <i>rules of a good grammar.</i>	He enters into a long detail of <i>frivolous 2 rules. 1</i>
He affects circumlocutions. <i>chercher des détours</i>	He affects long 1 circumlocu- <i>tions 2 in order to explain the</i> <i>simplest 2 things. 1</i>

WITH THE ARTICLE.

He loads his memory with *the* verses of Virgil and the phrases of Cicero.

Essays supported by strong 2 discours soutenu expressions. 1

He has collected precepts of recueillir sur morality. mœurs pl.

Make use of the tokens. se servir signe (dont) agreed upon.* être convenu.

The choice of studies, proper, etc.

Knowledge has always been connoissance pl.

the object of the esteem, the praise, and the admiration of éloge pl. men.

The riches of the mind can only (be acquired) by study. ne s'acquérir que

The gifts of fortune are uncertain. fragiles.

The connexion of proofs enchaînement preuve makes them please and persuade. qu'elles

It is by meditation upon what we read, that we acquire fresh 2 knowledge. 1 connoissance pl.

The advantages of memory.

The memory of facts is the most showy. brillant.

The aim of good masters should be to cultivate the devoir ind-1 de

WITHOUT THE ARTICLE.

He loads his memory with insipid 3 verses 1 and phrases. 2

Essays supported by lively 1 vive expressions. 2

A * collection of precepts in recueil sur morals.

We are obliged to use some exterior 2 signs 1 in order to make ourselves understood.

nous entendre

He has made a choice of books, which are, etc.

It is an object of esteem, of ce praise, and admiration.

There is in Peru a prodigious abundance of useless 2 riches. 1

Gifts of fortune. bien

There is in this book an admirable connexion of solid 2 proofs. 1

It is by meditation that we acquire fresh 1 knowledge 2. nouveaux

There are different kinds of memory.

He has only a memory of facts.

He has an air of pedantry ten m. maître.

WITH THE ARTICLE.

mind and reason of their pupils.

The taste of mankind is liable *hommes pl.*

to great changes.

He has no need of the lessons you wish to give him.

France, Spain, England, etc.

The Island of Japan.

He comes from China.

He arrives from America.

The extent of Persia.

He is returned from the East Indies, from Asia, etc.

He lives in Peru, in Japan, in *à art.*

the Indies, in Jamaica, etc.

The politeness of France.

The circumference of England.

The interest of Spain.

The invention of printing is attributed to Germany.

He comes from French Flanders.

WITHOUT THE ARTICLE.

that shocks you at first sight.

Society of chosen 2 men. 1. *abord*

He has no need of lessons.

avoir besoin

Kingdom of France, of Spain, of England, etc.

Island of Candia.

He comes from Poland.

He arrives from Italy.

He is gone to Persia.

en

He is returned from Spain, from Persia, etc.

He lives in Italy, in France, in London, in Avignon, etc.

à

à

The fashions of France.

The horses of England.

The wines of Spain.

The empire of Germany is divided into a great number of states.

He comes from Flanders.

III.

1. The English make use of *a*, or *an*, before nouns of measure, weight and purchase; *wheat is sold for a crown a bushel; butter sells for sixpence a pound; wine sold yesterday for forty crowns a hogshead, 'tis more than a groat a bottle.* But the French make use of the article *le*, *la*; as *le blé se vend un écu le boisseau; le beurre se vend six sous la livre; le vin se vendit hier quarante écus le muid, c'est plus de quatre sous la bouteille.*

2. When speaking of time, *a* or *an* is expressed in French by the preposition *par*, as *so much a week. tant par semaine.*

3. In English, *a* is sometimes put between the pronoun which expresses admiration and the substantive that accompanies it, as *what a beauty!* but in French, the *un* is never expressed in similar cases, as *quelle beauté!*

4. In English, when the adverbs *more* and *less* are repeated to express a comparison, they must be preceded by the article, as, the more *difficult a thing is*, the more *honourable it is*. But in French the article is omitted, as *plus une chose est difficile, plus elle est honorable*.

EXERCISE.

Corn sells for eight shillings *a* bushel. Veal and
 art. blé m. se vendre * schelling boisseau art. veau
 mutton cost ten pence *a* pound. This lace is sold at
 art. coûter sou livre f. f. se vendre *
 half a guinea an ell. The best French wines are sold at
 demi 2 l f. aune de France 2 l ind-1 *
 from twelve to fifteen shillings *a* bottle. My father goes to
 bouteille f. va en
 Ireland four or five times *a* year. He gives his son seven
 Irlande fois an
 shillings *a* day. It (is necessary,) if you desire to (im-
 falloir * faire des
 prove fast,) that you take a lesson three times *a* week.
 progrès rapides preniez *
 The more I contemplate those precious remains of anti-
 = reste m. pl. art.
 quity, the more I am struck with wonder. What a beautiful
 frappé de étonnement
 morning! come, let us go and walk into the fields.
 matinée f. se promener champ m. pl.

CHAP. III.

OF THE ADJECTIVE.

1. It has been said (p. 67,) that an adjective agrees in gender and number with the substantive which it qualifies; from this rule, however, must be excepted *nu*, bare, and *demi*, half, when placed before a substantive, and *feu*, late, when before the article or a pronominal adjective; as *il va nu-pieds*, he goes bare-

foot ; *je suis à vous dans une demi-heure*, I will be with you in half an hour ; *feu la reine*, the late queen ; *feu ma mère*, my late mother. But the agreement takes place, if *nu* and *demi* be placed after the substantive, and *feu* between the article or pronominal adjective and the substantive ; as *il a les pieds nus*, his feet are bare ; *je suis à vous dans une heure et demie*, I will be with you in an hour and a half ; *la feuë reine, ma feuë mère*.

2. An adjective frequently serves to qualify two or more substantives expressing either persons or things of different genders.

If it be used to qualify more than two substantives, it must agree with them ; for, either these substantives perform the office of subject, as *la grammaire, la logique, et la rhétorique, méthodiquement enseignées, ne s'oublent guère*, grammar, logic, and rhetoric, when taught with method, are seldom forgotten ; or they constitute the regimen, as *c'est un homme d'une valeur, d'une vertu, et d'une fidélité éprouvées*, he is a man of tried courage, virtue, and fidelity.

If it be used to qualify only two substantives, the substantives of persons must be distinguished from the substantives of things ; with the first, the rules of agreement are to be observed in all cases ; with the second, custom allows, when the substantives form the regimen, to make the adjective agree with the last only ; as *elle avoit les yeux et la bouche ouverte*. Nevertheless modern grammarians prefer the agreement even in this case.

3. With respect to phrases like the following, *les langues Angloise et Française sont fort cultivées*, though they are in opposition to the rules of grammar, yet it is allowable to use them. However, in strict propriety, it seems better to say, *la langue Française et l'Angloise sont très cultivées*.

EXERCISE.

We ran through the streets like a madman, bare-foot and
ind-2 * rus f. pl.

bare-headed. His legs were bare. Give me
idie *il* * art. *jambe* f. 2 *avoir* 1
half a guinea, and then you (will only owe) me a guinea
ne devoir plus que
 and a half. I shall be at home in half an hour. Come
chez moi dans
 before half past one. The late queen was idolized. The
 2 *une heure* et l. 2 1 ind-2 *adoré*
late queen was universally regretted. His impetuosity and
 ind-3
 courage, long restrained, soon surmounted all obsta-
 pron. *enchaîné* ind-3 art.
 cles. The imagination and genius of Ariosto, although ir-
 art. *l'Arioste quoique*
 regular in their course, yet interest, (hurry along,) and
marche néanmoins attacher entrainer
 captivate the reader, who can never be tired of admiring them.
lecteur se laisser inf-1
 There are in Gessener's idylls sentiments and a
 2 art. *idylle* 1. de art.
 grace altogether affecting. The good taste of the Egyptians
tout-à-fait touchant
 (from that time) made them love solidity and unadorned
dès lors ind-3 *leur* art. = *tout nu* 2
 regularity. In those climates, the dry and the rainy mon-
 =1 *sec* *pluvieux* mon-
 soons divide the year.
son f. pl. *se diviser* *année*.

II.

DIFFERENCE OF CONSTRUCTION BETWEEN THE ENGLISH AND FRENCH LANGUAGES.

1. In English, the substantive of *measure* is placed before the substantive or adjective expressing the dimensions, as *a tower two hundred feet high*, or *in height*. In French, the word which expresses dimension is placed first, if it be an adjective, and the preposition *de* is added to it as a regimen; as *une tour haute de deux cents pieds*. But if it be a substantive, or an adjective used substantively, it is placed after, with the preposition *de* either before the noun of measure or of dimension; as *une tour de deux cents pieds de haut*, or *de hauteur*. This last mode is the most elegant.

2. The English manner of expressing *dimensions*, is

to use the verb *to be* ; as *the walls of Algiers are twelve feet thick, and thirty feet high*. The French in general make use of the verb *avoir*, then there are two constructions ; as *les murs d'Alger ont douze pieds d'épaisseur, et trente de hauteur* ; or *les murs d'Alger ont douze pieds d'épaisseur sur trente de hauteur*. This second mode of expression is most generally adopted.

3. In comparative sentences, to express difference, the English sentence often runs thus : *she is taller than her sister by the whole head*. The French in this manner ; *elle est plus grande que sa sœur de toute la tête*.

EXERCISE.

This box, which is six feet long, is very convenient. You
coffre m. commode
 will be stopped in your march by a river three hundred feet broad.
arrêté f.
 This observatory, (which is twelve hundred) feet high, is very pro-
= deux cents toises
 per for knowing the true position of the stars. It is a terrace
inf-1 astre m. pl. ce terrasse f.
 (a hundred and eighty) feet broad, and (twelve hundred)
trente toise f. pl. large deux cents
 feet long. The walls of our garden are twenty feet high
toise mur m. pl.
 and three broad. It is one of the finest stones that was
on air
 ever seen : it is twenty feet long and six thick. This
jamais vues longueur épaisseur
 ditch is nine feet six inches deep, and six feet
fossé m. pouce m. pl. profondeur f.
 broad. My son is taller than yours by two inches.

REGIMEN OF THE ADJECTIVE.

Several adjectives have a regimen : some require the preposition *de*, and others the preposition *à* before a noun, or a verb, which then is called the regimen or government of the adjective.

EXAMPLES.

<i>Digne de récompense,</i>	Worthy of reward.
<i>Utile à l'homme,</i>	Useful to man.
<i>Digne de régner,</i>	Worthy of reigning.
<i>Content de son sort, de vivre,</i>	Satisfied with his lot, with
<i>etc.</i>	living.
<i>Beau à voir, bon à manger,</i>	Fine to the sight, good for
	eating.
<i>Apré au gain, avide d'honneur,</i>	Eager after gain, greedy for
	honour.
<i>Propre à la guerre,</i>	Fitted for war.

Récompense is the government of the adjective *digne*, as it is joined to that adjective by the word *de*: *l'homme* is the government of the adjective *utile*, because it is joined to that adjective by the word *à*, and so of the rest.

EXERCISE.

Virtuous men are always worthy of esteem. A weak
art. Vertueux 2 1 *toujours* *estime* f. *foible* 2
 mind is liable to many contradictions. A heart free from
 1 m. *sujet* *bien des* — f. pl. *cœur* m. *libre de*
cares enjoys the greatest possible felicity. Voltaire was
soin m. pl. *jouit de* 1 — 3 = f. 2 — *fut*
 always greedy of praise, and insatiable of glory. Rous-
avide *louange* f. pl. — = —
 seau; endowed with a strong and fiery imagination, was
doué *de* *fort* 2 — *bouillant* 3 — f. 1.
 all his (life-time) subject to frequent fits of misan-
rie *enclin à de* — *accès* m, pl. =
 thropy, and liable to all the variations attendant upon it.
sujet — f. pl. *qui en sont la suite*.

PROMISCUOUS EXERCISES ON THE ARTICLE AND THE ADJECTIVE.

THE FAULTS OF INFANCY.

défaut m. pl. *art. enfance*.
 The amiable Louisa and her young brother Charles were
Louise — ind-2
 gentle, humane, and sensible. To the most interesting
doux *sensible* *spirituel* *intéressant* 2 art.
 person, Louisa joined all the modesty, the pleasing ingenu-
figure f. 1 ind-2 = f. *heureux* ingé-
 ousness and artless graces of her sex; and Charles, the
nuît 1. *nurs* 2 art. — f. 1 *sère* m.

vivacity, the fire, and the manly gracefulness of
 = f. feu m. mâle agrément m. pl.
 his. But these advantages, the precious gifts
 avantage m. pl. * = 2 don m. pl. 1
 of nature, were obscured by great defects.
 art. — f. ind-2 un peu obscurci de défaut m. pl.
 They were both inclined to idleness, and liable
 ind-2 l'un et l'autre enclin art. paresse f. sujets
 to fits of sullenness and ill humour when they were con-
 des accès bouderie f. de * h m. lorsque con-
 tradicted. Faults are diseases of the soul, the cure
 trédit art. défaut des maladies guéri-
 (of which) is the work of time.
 son f. 2 dent 1 ouvrage art. m.
 In good dispositions, it is generally the fruit of the
 les âmes bien nées elle d'ordinaire — m.
 developement of reason, and the desire of pleasing!
 développement m. art. de m. inf-1
 Though their parents were persuaded (of this,) they em-
 Quoique — sub-2 2 — dé 3 en 1 em-
 ployed to hasten it, an expedient which succeeded.
 ployer ind-3 pour hâter 2 la 1 moyen m. leur réussir ind-3
 If they were satisfied with them, contentment and
 * 2 ind-2 1 content de art. satisfaction f. art.
 joy were painted in their countenances; if dissatis-
 f. peint sur figure f. pl. * en étoient-ils mécon-
 fied, they did not scold, but they received them
 tent * les gronder ind-2 ind-2
 with a sorrowful air, a dejected countenance, and every
 triste 2 regard 1 abattu 2 maintien 1 tous
 sign of chagrin and trouble. Louisa and
 art. signe m. pl. art. — m. de art. douleur
 Charles were naturally kind and feeling; they could not
 naturellement bon sensible ne pouvoient
 long support the idea of having afflicted such ten-
 long-temps résister d idée inf-1 affligé des si ten-
 der parents. They felt their error, burst into tears,
 dre 2 — 1 ind-2 faute f. fondre en larme pl.
 and asked pardon. All was immediately forgotten, and
 — m. 2 3 aussitôt 1 oublié art.
 satisfaction again smiled around. It was by this
 contentement m. renaitre ind-2 autour d'eux Ce fut
 means that these amiable children soon became
 moyen sing. que bientôt 2 devenir 1 des
 models of docility, complaisance, and application.
 modèle m. pl. = de — de —

CHAP. IV.

OF THE PRONOUNS.

§ I.

OF PERSONAL PRONOUNS.

Of the Place of Personal Pronouns.

There is no difficulty in placing personal pronouns, when they act as subjects: the person who speaks always names himself last, and the person addressed is generally named first.

EXAMPLES.

<i>Vous et moi, nous irons à la</i>	<i>You and I will go into the</i>
<i>campagne,</i>	<i>country.</i>
<i>Nous irons ce soir à la promenade,</i>	<i>We will take a walk this even-</i>
<i>vous, votre frère, et moi.</i>	<i>ing, you, your brother, and I.</i>

EXERCISE.

My sister and I were walking by the last rays of
 the setting sun, and we were saying: what a sweet splendour
 does it still spread over all nature! In the long
 winter evenings, my father, my brothers and I (used to
 spend) two hours in the library and to read there,
 (in order to unbend our minds) from the serious studies of the
 day, those amiable poets who interest most the heart, by the
 charms of a lively imagination, and make us love truth, by
 disguising it under the mask of an ingenious fiction. You
 deguster inf:3 trait m. pl. = 2 f. 1

and your friend shall accompany me to the museum, and there
 —pagner musée m. * où
 we shall study nature in her three kingdoms.
 règne m. pl.

RULE. The pronouns *il* and *ils* always represent a substantive masculine, the former, if it be singular, the latter, if it be plural; and *elle* and *elles*, on the contrary, represent a substantive feminine, *elle*, if it be singular, *elles*, if plural.

Thus, in speaking of the rose; say, *elle a un parfum exquis, aussi est-elle la fleur la plus recherchée*, it has an exquisite fragrance, and is indeed the choicest of flowers; because *rose* is feminine and singular; and in speaking of several ladies, *elles ont autant de modestie que de beauté, d'esprit, et de grâce*, they have as much modesty as they have beauty, wit, and accomplishments; because *dames* is feminine and plural.

EXERCISE.

(Look at) that magnificent building; it unites gracefulness
Regardez —fique bâtiment m. réunir art. grâce f.
 to beauty, and elegance to simplicity. Ignorance
art. = f. art. —f. art. = f. —f.
 is jealous, presumptuous, and vain: it sees difficulties
présomptueux — ne de = f. pl.
 in nothing, (is surprised) at nothing, and stops at nothing.
à rien ne s'étonner de ne s'arrêter à
 Let us gather these roses; Heavens! what a sweet fragrance
*cueillir Ciel quel * parfum*
 they exhale! Never judge from appearances; they are often
—ler sur art.
 deceitful; the wise man examines them, and does not decide
** se décider*
 upon them till he has had time to fix his judgment.
d'après f. que lorsque art. m. de fixer

With respect to pronouns, when used as a regimen, custom has established the following rules.

RULE I. The pronouns *me*, *te*, *se*, *leur*, *le*, *la*, *les*, *ï*, and *en*, are generally placed before verbs, as are *nous*, *vous*, and *lui*, when without a preposition.

EXAMPLES.

*Il me dit,
Je le vois,
Je les écoute,
Je lui parle,
J'y songerai,
J'en suis ravi,*

He tells me.
I see him.
I listen to them.
I speak to him.
I will think of it.
I am delighted at it.

EXERCISE.

(As soon as) he had explained to us the maxims of So-
*Dès que expliquer ind-5 * So-*
 crates, he said; you see that it is not without reason he
crate ind-3 ce que on le
 (is looked upon) as truly wise. He was continually saying
regarde un vrai ind-2
 to me, yet a little patience, and you will disarm even envy
*de désarmer * art.*
 itself. You have, no doubt, (some foundation) for reproaching
être sans doute fondé d inf-1
 him with his faults; but is there (any man) on earth that
*lui de * art. m. pl. quelqu'un art. qui*
 is exempt (from them?) To please her, you must never
*subj-1 en lui **
 flatter her. To abandon one self to metaphysical abstrac-
** art. métaphysique 2*
 tions, is to plunge into an unfathomable abyss.
*1 ce * se jeter sans fond 2 abîme m. 1.*

RULE II. The pronouns *moi, toi, soi, nous, vous, lui, eux, elle* and *elles*, are placed after verbs, when they are preceded by a preposition.

EXAMPLES.

*Cela dépend de moi,
Je pense à toi,
On s'occupe trop de soi,
Que dites vous d'eux,*

That depends on me.
I think of thee.
We are too attentive to our-
 selves.
What do you say of them.

EXERCISE.

My father loved me so tenderly that he thought of
ind-2 penser ind-2
 none but me, (was wholly taken up) with me, and saw none but me
ne que ne s'occuper ind-2 que de ind-2

in the universe. If you wish to obtain that favour, you must
 speak to him himself. It depended ^{de} on you to excel ^{ind-2} your
 rivals, but you would ^{de} not. Philip, father of Alexander, ^{de l'empereur sur}
^{le vouloir ind-4} Philippe 2
 being advised to expel from his dominions a man, who
 comme on conseilloit à 1 de chasser ^{état m. pl.}
 (had been speaking) ill of him; I shall take care not to do that,
^{parler ind-6} se garder bien * * * en
 said he, he would go and slander ^{me} every where.
 ind-3 * médire de

RULE III. In imperative phrases, with affirmation, *moi, toi, nous, vous, lui, leur, eux, elle, elles, le, la, les, y* and *en* are placed after verbs; but, if with negation, *me, te, se, nous, vous, lui, leur, le, la, les, y* and *en* are placed before verbs.

EXAMPLES.

Dites-moi ce qui en est,
Donnez-en;
Songez-y,

Tell me how things stand.
 Give some.
 Think of it.

But we say :

Ne me dites pas ce qui en est,
Ne m'en donnez point,
N'y songez pas,

Do not tell me how things stand.
 Do not give me any.
 Do not think of it.

REMARK. 1st. When the pronouns *me, te, moi, toi,* are placed betwixt an imperative and an infinitive, we make use of *me, te,* when the imperative is without a regimen direct.

EXAMPLES.

Venez me parler,
Va te faire coiffer,

Come and speak to me.
 Go and get thy hair dressed.

But we make use of *moi, toi,* if the imperative have a regimen direct.

EXAMPLES.

Laissez-moi faire,
Fais-toi coiffer,

Let me do it.
 Get thy hair dressed.

2dly. If *moi, toi,* be placed after the imperative

followed by the pronoun *en*, they are changed into *me*, *te*.

EXAMPLES.

Donnez-m'en
Retourne-t'en

Give me some.
Go back.

3dly. When there are two imperatives joined together by the conjunctions *et*, *ou*, it is more elegant to place the second pronoun before the verb.

EXAMPLES.

Polissez-le sans cesse et le re-
polissez.
Gardez-les ou les renvoyez.

Polish and repolish it continu-
ally.
Keep them or send them back.

EXERCISE.

Listen to *me*, do not condemn *me*, without a hearing. *Com-*
*écouter ** ** m'écouter se plain-*
plain, thou hast just cause of complaint; however, do not
dre *un* *sujet* *plainte*
complain too bitterly of the justice of mankind. Give
amèrement *art. homme pl.*
some. Do not give *any*. Think (of it.) Do not think of it.

Repeat to *them* continually that, without honesty, one can never
succeed in the world. Do not repeat to *them* continually the
same things. Acknowledge *him* as your master, and obey *him*.

Tread upon that spider and kill it.
marcher *reconnaître* *pour* *lui*
araignée f. *écraser*

RULE IV. When several pronouns accompany a verb, *me*, *te*, *se*, *nous*, *vous*, must be placed first; *le*, *la*, *les*, before *lui*, *leur*; and *y* before *en*, which is always the last.

EXAMPLES.

Prêtez-moi ce livre; je vous le
rendrai demain; si vous me
le refusez, je saurai m'en
passer.

Aurez-vous la force de le leur
dire?

Il n'a pas voulu vous y mener,
Je vous y en porterai,

Lend me that book; I will re-
turn it you to-morrow; if you
refuse me, I can make shift
without it.

Will you have resolution enough
to tell them it?

He would not take you there.
I will bring you some there.

EXCEPTION. In an imperative sentence, with affirmation, *le, la, les*, are always placed first, as *donnez-le moi*, give it me; *offrez-la lui*, offer it to him; *conduisez-les-y*, conduct them thither: and *moi* is placed after *y*, as *menez-y-moi*, carry me thither; but we say *menez-nous-y*, carry us thither.

EXERCISE.

You wish to make a present to your sister. (There is) a beautiful fan, you should present her with it. How many people are there without merit and without occupation, (who would be mere nothings) in society, did not gaming introduce them (into it.) I shall speak to them (about it,) and give you a faithful account of it. It is certain that old Gêroute has refused his daughter to Valère; but because he does not give her to him, it does not follow that he will give her to you.

vouloir * *Voilà*
échantail m. *devoir* cond-1 *offrir* lui * *Que*
de gens * *
ne tenir à rien cond-1 art. si * art. *jeu* m.
introduire ind-2 *y* *en*
je rendre ind-7 *exact* 2 *compte* m. 1
art. *s'ensuivre*

REMARK. The expression *même* is sometimes placed after the personal pronouns, *moi, toi, soi, nous, vous, eux, lui, elle, elles*, to mark more particularly the person or thing spoken of.

EXAMPLES.

<i>Ils se sont perdus eux-mêmes.</i>	They have ruined themselves.
<i>Le monde estime bien des choses qui, en elles-mêmes, sont fort méprisables;</i>	The world prizes many things which, in themselves, are worthless.

§ II.

OF THE RELATIVE PRONOUNS.

We have seen that the relative pronouns are *qui, que, dont, lequel, quoi*,

RULE I. *Qui*, when a relative, is always of the number, gender, and person of its antecedents.

EXAMPLES.

Moi qui suis son fils,
Toi qui es si jeune,
L'enfant qui joue,
Nous qui étudions,
Vous qui riez,
Les livres qui instruisent,

I who am his son.
 Thou who art so young.
 The child who plays.
 We who study.
 You who laugh.
 The books which instruct.

In the first example, *qui* is singular, and of the first person, because the pronoun *moi* is in the singular, and of the first person. In the second it is singular, and of the second person, for the same reason; and it is further masculine or feminine according to the sex of the person addressed.

EXERCISE.

I who did not suspect (so much) falsehood, cunning,
 * *soupçonner ind-2 tant de fausseté f. pr. ruse f.*
 and perfidy, in a man whom I loved, blindly followed
 pr. = f. ind-2 *aveuglément je suivre ind-2*
 his counsels. Thou who art candour and innocence itself,
conseil m. art. = art. — f. même
 trust not too lightly. The great empire of the Egyptians,
te confie légèrement — m. — tien
 which was (as it were) detached from all others, was not of
comme détaché art.
 long duration. We who know the value of time,
durée f. connaître prix m. art. nous,
 ought to make a good use (of it,) instead of wasting it in
*devoir ind-1 * emploi m. au lieu perdre dans*
 idleness and frivolity. What! is it you, my daughter, who
art. oisiveté f. art. inutilité f. Quoi ce
 (would wish) that I (should love) you less? The greatest men,
vouloir con-1 que subj-2
 who were the ornament and glory of Greece, Homer, Py-
ind-4 ornement art. = f. art. Grèce f. Homère,
 thagoras, Plato, even Lycurgus and Solon, went to learn
*—gore, Platon, même —gue — ind-3 * apprendre*
 wisdom in Egypt.
art. sagesse f. en Egypte.

RULE II. *Que*, when a relative, is of the number and gender of its antecedent.

EXAMPLES.

<i>C'est moi que l'on demande,</i>	It is I whom they ask for.
<i>C'est toi qu'on appelle,</i>	It is thou whom they call.
<i>La femme que je vois si bien</i> <i>parée,</i>	The woman whom I see so well dressed.
<i>C'est nous que vous offensez,</i>	It is us whom you offend.
<i>C'est vous que je cherche,</i>	It is you I am seeking
<i>Les dames que vous voyez,</i>	The ladies whom you see.

EXERCISE.

I, whom temptation surrounded on every side, fell
art. séduction f. envieronner ind-2 de tout part f. pl. je tombai
 into the snare. It is thou whom the public voice calls to that
dans piège m. Ce 2 f. l appeler
 employ. A power which terror and force have
place f. puissances f. art. = f. art. — f.
 founded, cannot be of long duration. It is we whom they per-
fondé f. ne peut durée f. l'on pour-
 secute with unexampled rage. You whom every body
suivre avec une sans exemple 2 fureur f. l tout le monde
 respects, hasten to (show yourself.) (Every thing) in the
respecter se hâter de paroitre Tout dans
 universe alters and perishes; but the writings which
univers m. s'altérer périr écrit m. pl. art.
 genius has dictated shall be immortal.
génie m. dicté pl. — tel

Dont represents occasionally *de qui*, *duquel*, *de la-
 quelle*, *desquels*, *desquelles*, and even *de quoi*.

EXAMPLES.

<i>L'homme dont vous parlez est</i> <i>parti,</i>	The man of whom you are speaking is gone.
<i>En tour dont nous apercevons</i> <i>les créneaux doit être très-</i> <i>élevée,</i>	The tower whose battlements we perceive must be very high.
<i>Ce dont je vous ai parlé l'autre</i> <i>jour n'a pas réussi,</i>	What I was speaking to you of the other day did not succeed.

OBSERVE 1st, That *qui*, *que*, and *dont* may equally apply to persons and things; but *qui* can never apply to things when it ought to be preceded by a preposition: in this case we must make use of *lequel*, *duquel*, *laquelle*, etc.

2dly. *Lequel, laquelle*, apply both to persons and things.

3dly. *Quoi* applies only to things.

There is likewise an adverb which is employed as a relative pronoun; it is *où*. On this occasion, it is of both genders and both numbers, and signifies *dans lequel, auquel, dans laquelle*, etc.

EXAMPLES.

<i>Voilà le but où il tend,</i>	That is the object he has in view.
<i>Ce sont des affaires où je suis embarrassé,</i>	Those are affairs with which I am perplexed.

REMARK. *Où* is united with the preposition *de* and *par*.

EXAMPLES.

<i>Voilà une chose d'où dépend le bonheur public.</i>	That is an affair on which the public happiness depends.
<i>Tels sont les lieux par où il a passé.</i>	These are the places through which he passed.

EXERCISE.

Persons of a middle condition have not the same
 art. *personne* f. pl. *commun* 2 —f. 1 *même*
 need of being cautioned against the dangers to which
besoin m. inf-1 *précautionné* f. pl. *contre* *décueil* m. pl.
 elevation and authority expose those who are destined
 art. —f. art. *autorité* f. *exposer* ceux *destiné* m. pl.
 to govern mankind. The protection on which he relied
gouverner art. *homme* pl. —f. *sur* *compter*
 has been too weak. That after which a true philosopher
 ind-2 *faible* *ce* *après* *vrai* —*phs* m.
 sighs most ardently, is to spread that sentiment of uni-
soupirer art. *ardemment* *de répandre* —m.
 versal benevolence which should unite and (bring together)
 —*sel* 2 *bienveillance* f. 1 *devroit unir* *rapprocher*
 all men. These are conditions without which the thing
 art. *Ce sont des* *sans* f.
 would not have been concluded. Nature, of whose secrets
fait f. art. —f. * 1 art. —m.
 we (are ignorant,) will be always a source of conjecture
 pl. 4 2 *ignorer* 3 —f. 3 f. pl. 4.
 to mankind. That of which we complain the most
 pour 1 art. *homme* 2 *Ce* *se plaindre*
 bitterly is not always what affects us the most. The only
amèrement *ce qui affecter* *seul*

moments in which his soul still opens to pleasure
 —m. pl. encore 2 s'ouvrir 1 art.
 are those which he devotes to study. The mountains from
 ceux consacrer art. étude f. f. pl.
 whence gold (is extracted) are not in general fruitful.
 on 1 art. or 3 tire 2 * en — infertile pl.
 The different countries through which he has passed have
 — pays m. pl. par passé
 furnished his pencil with romantic and picturesque
 fourni à pinceau m. de art. —tique 2 pittoresque 3
 scenes.
 —1.

§ III.

OF PRONOUNS ABSOLUTE.

We have seen that the pronouns absolute are, *qui*,
que, *quoi*, *quel*, *lequel*.

Qui signifies *quel homme*, what man; *quelle per-*
sonne, what person.

EXAMPLES.

<i>Qui vous a dit cela ?</i>	| Who told you that ?
<i>Ignore qui a fait cela,</i>	| I don't know who did that.

Que signifies *quelle chose*, what thing.

EXAMPLES.

<i>Que dit-on ?</i>	| What do they say ?
<i>Je ne sais qu'en penser,</i>	| I don't know what to think of it.

Quoi has the signification of *que*.

EXAMPLES.

<i>À quoi s'occupe-t-on ?</i>	| What are they engaged in ?
<i>Dites-moi en quoi je puis vous servir,</i>	| Tell me how I can serve you.

REMARK. If *que* or *quoi* be followed by an adjective,
 the preposition *de* is placed before that adjective.

EXAMPLES.

<i>Que dit-on de nouveau ?</i>	| What news is there ?
<i>Quoi de plus instructif et de plus amusant ?</i>	| What is more instructive and amusing ?

EXERCISE.

Who will not agree that life has few real pleasures and
 convenir art. f. peu de vrai
 many dreadful pains ? (Some one) entered secretly ;
 beaucoup de affreux 2 peine f. pl. 1 On entra secrètement

guess *who* it was. *What* have you read in that book
deviner * * * m.
 that can have excited in your soul emotion and entha-
quis puisse porté art. — f. art. enthou-
 siasm? I know not *what* to think (of it.) In *what* did you
siasme m. *savoir* * * * A *avez*
 find them occupied? There is in that discourse I know not
trouvés occupé m. pl. *discours* m. *savoir*
what, which appears to me designing. *What* have you remarked
sembler * *insidieux* *remarqué*
 good, beautiful and sublime in Homer? *What* more
 pr. pr. pr. pr.
 brilliant, and, at the same time, more false, than the expressions
brillant en * *même* pr. —
 of a man, who has (a great deal) of wit, but wants
beaucoup *esprit* *qui manque de*
 judgment?
jugement?

In interrogations, and after a verb, *quel* is used to ask the name or qualities of a person or thing.

EXAMPLES.

<i>Quel homme est-ce ?</i>	| What man is it ?
<i>Quel temps fait-il ?</i>	| What weather is it ?
<i>Je ne sais quel homme c'est,</i>	| I don't know what man it is.
<i>Il sait quel parti prendre,</i>	| He knows what steps to pursue.

We have already seen, that the adverb *où* is employed as a relative pronoun; it is likewise used as a kind of absolute pronoun.

Où represents *en quel endroit*, in what place, or *à quoi*, to what.

EXAMPLES.

<i>Où allez-vous ?</i>	| Where are you going ?
<i>Où cela nous mènera-t-il ?</i>	| Where will that take us ?
<i>J'ignore où l'on me conduit,</i>	| I don't know where they are taking me.
<i>Il n'a pas prévu où cette conduite le mènerait,</i>	| He did not foresee where such a conduct would lead him.

REMARK I. When *où* is joined to the preposition *de*, it marks the place or cause, according to circumstances of which you are speaking.

EXAMPLES.

<i>D'où vient-il ?</i>	Where does he come from ?
<i>D'où sa haine procède-t-elle ?</i>	From whence proceeds his hatred ?
<i>Voilà d'où il vint,</i>	It was there he came from.
<i>Le mal me vient d'où j'attendois mon remède,</i>	The evil proceeds from that quarter whence I had expected a remedy.

REMARK II. When *où* is preceded by the preposition *par*, it marks the place or means, according to the different circumstances of which you were speaking.

EXAMPLES.

<i>Par où avez vous passé ?</i>	Which way did you come ?
<i>Par où me tirerais-je d'affaire ?</i>	Which way shall I extricate myself ?
<i>Voilà par où j'ai passé,</i>	That is the way I came.
<i>Je ne sais par où je me tirerai d'affaire,</i>	I don't know which way I shall extricate myself.

EXERCISE.

What grace, what delicacy, what harmony, what colour—
grâce f. délicatesse f. = f. colo-
 ing, what beautiful lines in Racine! What then must
ris m. vers m. — 1 donc 3 doit 2
 have been that extraordinary man to whom seven cities
= 2 1 se sont
 contested the glory of having given birth? He does not
*disputé = f. avoir donné art. jour m. **
 know what model to follow. I have told you what man it is.
*savoir modèle m. * suivre ce*
 Which of those ladies do you think the most amiable?
*f. dames f. * 2 trouver 1 f.*
 Choose which of those two pictures you like best.
Choisir—m. 4 5 6 tableau m. 7 1 aimer 2 art. mieux 3
 Where am I? He knows not where he is. He is gone I don't
en savoir en allé ne
 know where. Where does he get that pride? (It is) there
*savoir De * lui vient orgueil m. voilà de*
 he derives his origin. (Which way) did you come? (That is)
tirer origine. Par êtes-vous arrivé? Voilà
 (the road) I came.
par venir ind-4

By the manner in which we have employed these pronouns, it will be seen they are only *interrogative* when at the beginning of a sentence, and consequently,

the most proper name for them is that of *pronouns absolute*.

§ IV.

OF DEMONSTRATIVE PRONOUNS.

Ce, cette, ces, very often are joined to the adverbs of place, *ci*, here, and *là*, there, in order to point out in a more precise manner the thing spoken of; and then the demonstrative pronoun is placed before the substantive, and *ci* and *là* are placed after.

EXAMPLES.

<i>Ce livre-ci,</i>	This book.
<i>Cette fleur-ci,</i>	This flower.
<i>Cet homme-là,</i>	That man.
<i>Ces femmes-là,</i>	Those women.

Celui, celle, ceux, celles, are followed by the preposition *de*, when placed before a substantive, and by a pronoun relative, when placed before a verb.

EXAMPLES.

<i>Les maladies de l'âme sont plus dangereuses que celles du corps,</i>	The disorders of the mind are more dangerous than those of the body.
<i>L'homme dont je vous ai parlé est celui que vous voyez,</i>	The man of whom I spoke to you is he whom you see.
<i>De toutes les choses du monde, c'est celle que j'aime le moins,</i>	Of all the things in the world, it is that which I like least.

REMARK. The pronouns *celui, celle, ceux, and celles*, when followed by a pronoun relative, are expressed in English by the personal pronouns, *he, she, they*, or by *that which, those which, such as*, etc.

EXERCISE.

The pleasures of the wise resemble in nothing those of a dissipated man. *He that* suffers himself to (be ruled) by his passions, must renounce happiness. *This stuff* will
*doit renoncer à art. bonheur m. étuffe-ci f. **

become you wonderfully. That action is worthy of blame.
siéra à merveille f.-là blâme
 This scene is calculated to interest all men, but that
 —f.-ci *faite pour intéresser art.* —là
 cannot succeed.
ne sauroit réussir.

Celui-ci and *celui-là* adopt the gender and number of the substantive whose place they supply. When they are opposed to each other, *celui-ci* marks the object which is the nearest; and *celui-là* that which is the most distant.

EXAMPLE.

Celui-ci *platt*, mais *celui-là* *cap-* | This pleases, but that capti-
tive, | *vates.*

Ci and *la* coalesce with *ce*, and form the two other demonstrative pronouns *ceci* and *cela*, the first of which signifies *cette chose-ci*, this object; the second, *cette chose-là*, that object.

They are used alone; but when they are opposed to each other, *ceci* expresses the nearest object, and *cela* the most distant.

EXAMPLE.

Je n'aime point ceci, donnez-moi | I don't like this, give me that.
cela,

REMARK. When *cela* is alone and not opposed to the pronoun *ceci*, it is, like *ceci*, used of an object which we point to.

EXAMPLES.

Que dites-vous de cela ? | What do you say of that ?
Cela est fort beau, | That is very handsome.

EXERCISE.

(Here are) certainly two charming prospects; this
Voilà certainement beau perspective f. pl.
 has something more cheerful, but many people
quelque chose de riant bien de art. personne f. pl.
 think that more striking and more majestic. The body
trouver imposant majestueux
 perishes, the soul is immortal; yet all our cares are for
périr f. —tel cependant soin
 that, while we neglect this. What means this? That
tandis que négliger veut dire
 is true. It is not that. This is low and mean, but that is
Ce bas rampant
 grand and sublime.

§ V.

OF INDEFINITE PRONOUNS.

1st CLASS.

Those which are never joined to a Substantive.

Quelqu'un means *un, une, one.*

EXAMPLES.

<i>Nous attendons des hommes, il en viendra quelqu'un ;</i>	We expect men, some will come.
<i>Plusieurs femmes m'ont promis de venir, il en viendra quelqu'une ;</i>	Several ladies have promised me to come, some will come.

Quelqu'un taken absolutely and substantively, is said alike of both genders, and means *une personne, a person.*

EXAMPLE.

J'attends ici quelqu'un, | I wait here for somebody.

We no longer say, *un quelqu'un.*

Quelques-uns signifies *plusieurs dans un plus grand nombre*, several out of a great number.

EXAMPLES.

<i>Quelques-uns assurent,</i>	Some people affirm.
<i>Entre les nouvelles qu'il a débitées, il y en a quelques-unes de vraies,</i>	Among the reports he has circulated, several are true.

Quiconque, whoever, signifies *quelque personne que ce soit, qui que ce soit*, any person whatever. It takes no plural, and is never used but of persons.

EXAMPLE.

<i>Ce discours s'adresse à quiconque est coupable,</i>	This speech is addressed to whoever is guilty.
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Chacun, each, every one, is used either distributively or collectively. It has no plural.

When used distributively, it means *chaque personne, chaque chose*, each person, or thing. It is used in the feminine, and must be followed by the preposition *de*.

EXAMPLES.

<i>Chacun de nous vit à sa mode,</i>	| Each of us lives as he pleases.
<i>Voyez séparément chacune de ces médailles,</i>	| Look at each of these medals separately.

Used collectively, it signifies *toute personne*, every person.

EXAMPLE.

<i>Chacun a ses défauts,</i>	Every one has his faults.
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We no longer say, *un chacun*.

EXERCISE.

Can any one (be still ignorant) that it is from the
Pourroit-il 2 1 ignorer encore ce dès
 earliest infancy that we ought to form the mind, the heart,
*tendre enfance f. on doit * former*
 and the taste. Will not some one of these ladies be of the
** f.*
 party. Some people like to read (every thing new.)
partie f. aimer toutes les nouveautés.
 (These are) beautiful pictures; I could wish to buy
*voilà de superbe tableau m. * voudrais en acheter*
 some. Whoever has studied the principles of an art, knows that
—pes —m. savoir
 it (is only) (by length of time) and by deep reflexions
ce n'est que à la longue de profond réflexion f.
 that he can succeed in making it his own. All the
*réussir à 1 se 2 rendre 4 le 3 * propre 5.*
 ladies at the ball were very finely dressed, and each
*bal m. ind-2 * superbement paré avoit*
 differently. Every one should, for (the sake of) his
*une parure différente devoit pour **
 own happiness, listen only to the voice of reason and of
*propre n'écouter que * voir f. art. raison f.*
 truth. What is the price of each of these medals?
art. vérité f. prix m. f. médaille f.

Autrui means *les autres personnes*, other people; it only applies to persons, is never accompanied by an adjective, has no plural, and is never used in a sentence without being preceded by a preposition.

EXAMPLE.

<i>La charité se réjouit du bonheur d'autrui.</i>	Charity rejoices in the happiness of others.
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Personne, which is always masculine and singular, means either *nul*, nobody, or *qui que ce soit*, whoever, any body. In the first sense, it is preceded or followed by the negative *ne*, which is placed after *personne*; when this word stands before the verb; and before the verb when *personne* stands after. The same observation applies to *rien*.

EXAMPLES.

<i>Il ne faut nuire à personne,</i>	| We must injure nobody.
<i>Personne n'est assuré de vivre jusqu'au lendemain,</i>	| Nobody is certain of living till to-morrow.

REMARK I. The negative is sometimes understood; as *y a-t-il quelqu'un ici?* is there any body here? *personne*, nobody. *Personne* stands for *il n'y a personne*, there is nobody here.

REMARK II. In interrogative phrases with an affirmation, or in those expressing doubt, *personne* signifies *quelqu'un*, any body.

EXAMPLES.

<i>Personne oserait-il nier, etc.</i>	| Would any body dare deny?
<i>Je doute que personne soit assez hardi,</i>	| I doubt whether any body be bold enough.

REMARK III. In comparative sentences, when *personne* is placed in the second member of the comparison, it means *any body*.

EXAMPLE.

<i>Cette place lui convient mieux qu'à personne,</i>	That place suits him better than any body.
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Rien, nothing, which is masculine and singular, is used with or without a negation. When with a negation, it means *nulle chose*, nothing.

EXAMPLE.

<i>Il ne s'attache à rien de solide,</i>	He applies himself to nothing fixed.
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When used without a negation, it means *quelque chose*, some thing.

EXAMPLE.

Je doute que rien soit plus propre à faire impression que, | I doubt whether any thing be more suited to make an impression than, etc.

The negation is sometimes understood; *que vous a coûté cela? rien*; how much did you pay for it? nothing.

It always requires the preposition *de* before the adjective or participle that follows it, and then if there be no verb in the sentence, the negation is not expressed; as *rien de beau que le vrai*, nothing is noble but truth.

EXERCISE.

To most men the misfortunes of others are
Pour la plupart de art. mal m. ne
 but a dream. Do not to others what you would not wish
*que songe m. * vouloir*
 to be done to you. No one knows whether he deserves
qu'on vous fit savoir si est digne de
 love or hatred. An egotist loves nobody, not even his own
de égoïste pas même propre
 children; in the whole universe he sees no one but himself.
*dans * univers ne voit * que lui seul*
 He is more than (any body) worthy of the confidence (with
digne confiance f.
 which) the king honours him. I doubt whether any one ever
dont honorer que ait
 painted nature, in its amiable simplicity, better than
jamais peint art. —f. =f.
 the sentimental Gessner. Has any body called on me
*sensible — * 2 est-il venu 1 chez*
 this morning? Nobody. There was nothing but great
matin m. que de grand
 in the designs and works of the Egyptians. I
dans dessein m. pl. art. ouvrage m. pl. —tions
 doubt whether there is any thing better calculated to exalt
*que * soit 2 1 plus propre élever*
 the soul than the contemplation of the wonders of nature.
f. merveille f. art. f.

2d CLASS.

Those which are always joined to a Substantive.

Quelque, some, signifies, *un, une entre plusieurs*, one out of several; it is of both genders, and adopts the number of the substantive.

EXAMPLE.

Adressez-vous à quelque autre personne, | Apply to somebody else.

Chaque, each, every, which is of both genders, has no plural.

EXAMPLE.

Chaque pays a ses coutumes, | Each country has its customs.

Quelconque signifies *nul*, *aucun*, no, not any; *quel que ce soit*, whatever it be; *quel qu'il soit*, whoever he be. It is of both genders, is generally used with a negative, and always placed after a substantive. When thus employed, it is always singular.

EXAMPLE.

Il ne veut se soumettre à aucune autorité quelconque, | He will submit to no authority whatever.

Certain signifies *quelque*, certain, some. In this sense it is used alike of persons and things; but it is always placed before the substantive.

EXAMPLE.

J'ai ouï dire à certain homme, à un certain homme, | I have heard some man say.

Un, when it is not an adjective of number, and signifies *a* or *an*, is used indefinitely, to express some person, or some thing indeterminately. In this acception it means *quelque*, *certain*, and takes the gender of the substantive with which it is joined. It makes in the feminine *une*.

EXAMPLES.

J'ai vu un homme qui courait, | I saw a man that was running.
Je me suis promené dans une grande et belle prairie, | I walked in a large fine meadow.

EXERCISE.

Some enlightened people among the Egyptians
éclairé 2 esprit m. pl. 1 parmi — tiens
preserved the idea of a first being, whose attributes they
conserver ind-2 idée être art. — but m. pl 3 1
represented under various symbols; this (is proved)
représenter ind-2 2 différent symboles m. c'est ce que prouve

by the following inscription upon a temple: "I am all that
 " * *cette* * —f. *de* —m. *ce qui*
 has been, is, and shall be; no mortal ever removed the veil
 3 *mortel* 2 1 *a levé* *voile* m.
 that covers me." Every nation has (in its turn) shone on the
 f. *à son tour* 2 *brillé* 1
 theatre of the world. There is no reason *whatever* that can
 m. *raison* f. *puisse*
 bring him to it. Some figures appear monstrous and
déterminer —f. —*troux*
 deformed, considered separately, or too near; but if they
difforme f. pl. *séparément* *de* *près* *on*
 are put in their proper light and place, the true point of view
les met * *jour* *à leur* — m. *vue* f.
 restores their beauty and grace. Yesterday I saw
leur rend * art. =f. art. —f. 2 1
 a lady remarkably beautiful.
d'une rare 2 *beauté* 1.

3d CLASS.

Those which are sometimes joined to Substantives, and sometimes not.

Nul, and *pas un*, no, not one, are employed either alone or in conjunction with the substantive. They are accompanied by the negation, assume the feminine, but have no plural, and may be followed by the preposition *de*.

EXAMPLES.

<i>Nul de tous ceux qui y ont été</i>	Not one of those who went
<i>n'en est revenu,</i>	there has returned.
<i>Pas un ne croit cette nouvelle,</i>	Not one believes that intelli-
	gence.
<i>Je n'en ai nulle connaissance,</i>	I have no knowledge of it.
<i>Il n'y a pas une seule personne qui</i>	There is not a single person that
<i>le croie,</i>	believes it.

Aucun signifies *nul*, no, none. It is generally accompanied by the negation, and may be followed by the preposition *de*.

EXAMPLE.

<i>Vous n'avez aucun moyen de</i>	You have no means of succeed-
<i>réussir dans cette affaire,</i>	ing in that affair.

This pronoun is seldom employed in the plural, except before substantives which have no singular, or

are always employed in the plural in some particular sense.

EXAMPLE.

Il n'a fait aucunes dispositions. | He has made no dispositions.

REMARK. *Aucun* may be employed without a negation in interrogative sentences, or those which express doubt or exclusion.

EXAMPLES.

<i>Aucun homme fut-il jamais plus heureux ?</i>	| Was ever any man more successful ?
<i>On doute qu'aucune de ces affaires réussisse,</i>	| They doubt whether any of those affairs will succeed.
<i>Le plus beau morceau d'éloquence qu'il y ait dans aucune langue, etc.</i>	| The finest piece of eloquence that exists in any language, etc.

EXERCISE.

No one likes (to see himself) as he is. *No expression, no truth of design and colouring, no strokes of genius in that great work.* *He is as learned as any one.* *Not one of these engravings announces any great skill.* *None of his works will descend to posterity.* *He is so ignorant, and at the same time so obstinate, that he will not (be convinced) by any reasoning.* *Did any man ever attain to such a pitch of glory ?* *I doubt whether there be in any science a more evident principle.*

f. dessin de coloris trait
se voir tel que — f.
ouvrage m. savant.
gravure f. pt annoncer un talent m.
*passer art. = f. — en * même*
*temps obstiné * se rendre à raisonnement m. jamais 2 parvenir 1 ce * comble m.*
= que subj-1 — f. plus lu-
mineux 2 —pe m. 1

Autre, other, expresses distinction, the difference between two objects, or between one and several : as *quelle autre chose souhaitez-vous de moi*, what else do you wish for from me.

REMARK. *Autre* is sometimes used to express a person indeterminately ; as *j'aime mieux que vous l'appreniez de tout autre que de moi*, I had rather you learn it of any other person than me.

Un is sometimes opposed to *autre*; in which case, these two words when preceded by the article, supply the place of the substantives to which they relate, adopt their gender and number, and form the pronouns *l'un l'autre*, *l'un et l'autre*, and *ni l'un ni l'autre*.

L'un l'autre, each other, one another, applies both to persons and things: it takes both gender and number, and requires the article before the two words of which it is composed. If there be any preposition, it must be placed before the last. When these two words are used in conjunction, they express a reciprocal relation between several persons or things.

EXAMPLE.

Il faut se secourir l'un l'autre, | We ought to assist each other.

When used separately, they denote a difference.

EXAMPLE.

<i>Les passions s'entendent les unes avec les autres; si l'on se laisse aller aux unes, on attire bientôt les autres,</i>	Our passions have a relation with each other; if we indulge some, the others will soon follow.
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REM. In the latter case *l'un* is used for the person or thing first mentioned, and *l'autre* for the person or thing last spoken of.

L'un et l'autre, both: these two words mark union. They require the verb to be in the plural.

EXAMPLE.

L'une et l'autre sont bonnes, | Both are good.

Ni l'un ni l'autre, neither: these two words, on the contrary, mark separation. The verb must be in the plural.

EXAMPLE.

Ni l'un ni l'autre n'ont fait leur devoir, | Neither has done his duty.

EXERCISE.

Ask	another.	Would any other have	been so
<i>Demander à</i>			<i>auroit-il eu</i>
self-conceited as to think that his private opinion could			<i>assez</i>
<i>d'amour propre</i>	<i>* pour penser</i>	particulier 2 — f. 1	<i>pôt</i>
counterbalance the public sentiment?	Reason and	faith	
<i>balancer</i>	<i>opinion f.</i>	<i>art. raison f.</i>	<i>art. foi f</i>

equally demonstrate that we were created for another life.
 2 démontrer 1 créer ind-4 f.
 They speak ill of one another. The happiness of the people
 mal m.
 constitutes that of the prince; their true interests are connected
 faire —m. intérêt m. lié
 with each other. Presumption and pride easily insinuate
 à pl. pl. art. présomption f. art. orgueil 2 se glis-
 themselves into the heart; if we allow (one the) entrance
 ser 1 m. l'on y donne à 2 f. 3 entrée 1
 it is much to (be feared) that we shall soon (abandon our-
 bien craindre on * bientôt 2 ne se li-
 selves) to the other. Both relate the same story, though
 vre 1 rapporter fait m.
 neither believes it to be true.
 ne penser que * soit

Même signifies *qui n'est pas autre*, which is not different. It is of both genders, and takes the plural.

EXAMPLES.

<i>C'est le même homme,</i>	It is the same man.
<i>La même personne,</i>	The same person.
<i>Ce sont les mêmes raisons,</i>	They are the same reasons.
<i>Ce poëme est le même que celui</i>	This poem is the same that I
<i>dont je vous ai parlé,</i>	was mentioning to you.

Tel signifies *pareil, semblable, de même*; such, like, similar, same. It assumes both genders and both numbers.

EXAMPLES.

<i>Un tel projet ne sauroit réussir,</i>	Such a scheme could not suc- ceed.
<i>Il n'y a pas de tels animaux, de</i>	There are no such animals,
<i>telles coutumes;</i>	such customs.

When used alone, it either preserves its proper signification, or it expresses a person indeterminately.

EXAMPLE.

<i>Vous ne sauriez me persuader</i>	You cannot persuade me of any
<i>rien de tel,</i>	such thing.
<i>Tel fait des libéralités, qui ne</i>	The same man dispenses his
<i>paye pas ses dettes,</i>	bounty, who does not pay his debts.

Plusieurs, several, which is plural and of both genders, is used indifferently of persons and things. When

united to a substantive, or relating to it, it generally signifies an indeterminate number, without relation to another number.

EXAMPLES.

<i>Plusieurs motifs l'ont déterminé,</i>	Several reasons determined him.
<i>Je crois cela pour plusieurs raisons,</i>	I believe that for several reasons.

But it is used likewise of a greater or less number, forming part of a number still greater.

EXAMPLE.

<i>Parmi un si grand nombre de gens, il y en eut plusieurs qui s'y opposèrent ;</i>	Out of so great a number of persons, several objected to it.
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When *plusieurs* is employed absolutely, without either substantive or relative, it always means *plusieurs personnes*, several persons, and supplies the place of a substantive.

EXAMPLE.

<i>Plusieurs aiment mieux mourir que de perdre leur réputation,</i>	Many had rather die than forfeit their character.
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Tout is employed either alone or in conjunction with a substantive.

When employed alone, it signifies *toutes choses*, all things ; *toute sorte de choses*, every kind of things.

EXAMPLE.

<i>Tout nous abandonne au moment de la mort ; il ne nous reste que nos bonnes œuvres ;</i>	Every thing forsakes us at the moment of death ; we retain nothing but our good works.
--	--

When united to a substantive, it is used either collectively or distributively.

Considered collectively, *tout* signifies the totality of a thing ; in this acception, it is followed by the article.

EXAMPLES.

<i>Tout l'univers,</i>	The whole universe.
<i>Tous les corps célestes,</i>	All the celestial bodies.

Considered distributively, *tout* signifies *chaque*, each and in this case is not followed by the article.

EXAMPLE.

Tout bien est désirable, | Every good is desirable.

EXERCISE.

Does he always maintain the *same* principles? Yes, they are
soutenir —pe *Oui ce*
 absolutely the *same*. That general is the *same* that commanded
 —ment pl. —der

last year. Such a conduct is inexplicable. There
 art. *dernier* 2 *année* f. 1 2 1 *conduite* f. —

are no such customs in this country. I never heard
de *coutumes* f. *pays* m. *ai* *entendu dire*

any thing similar. The *same* man sows who often reaps
rien de * * *semer* *recueillir*

nothing. I this morning received several letters. Of those
 1 3 *matin* 4 ind-4 2 *lettre* f. pl. *Parmi*

manuscripts, there are several much esteemed. Many by
 —crits *il y en a* *qu'on beaucoup* 2 *estime* 1 *en*

endeavouring to injure others injure themselves more
s'efforcer *de nuire* à art. *se nuisent* à

than they think. All is in God and God is in all. The whole
ne penser *en*

course of his life has been distinguished by generous actions.
cours m. f. *marqué* *des* = 2 —f. 1

Every vice is odious.
 —m. =

4th CLASS.

Those which are followed by QUE.

Qui que, whoever, is only used of persons, and signifies *quelque personne que*, whatever person, in affirmative sentences: it requires the following verb in the subjunctive.

EXAMPLES.

<i>Qui que ce soit qui ait fait cela,</i>	Whoever has done that, is a man
<i>c'est un habile homme,</i>	of talents.
<i>Qui que je sois,</i>	Whoever I may be.
<i>Qui que c'ait été,</i>	Whoever it may have been.
<i>Qui que c'eut été,</i>	Whoever it might have been.
<i>Qui que ce puisse être,</i>	Whoever it may be.

REM. When *qui que*, followed by *ce soit*, is used with a negative, it signifies *aucune personne*, nobody; as *je n'y trouve qui que ce soit*, I find nobody there.

Quoi que, whatever it be, is only used of things, and signifies *quelque chose que*, whatever thing, in affirmative sentences; it requires also the following verb in the subjunctive.

EXAMPLES.

Quoi que ce soit qu'il fasse ou	Whatever he does or says, he is
qu'il dise, on se défie de lui,	distrusted.
Quoi que vous disiez, je le	Whatever you may say, I will
ferai,	do it.

REMARK. When *quoi que*, followed by *ce soit*, is used with a negation, it signifies *aucune chose*, not any thing; as *sans application*, *on ne peut réussir en quoi que ce soit*; without application it is impossible to succeed in any thing whatever.

EXERCISE.

Whoever has told you so, he is mistaken. Passenger,
ce soit qui le se tromper ind-4 Passant
 whoever thou be, contemplate with religious veneration
contempler un = 2 respect m. 1
 this monument erected by gratitude; it is the tomb
— m. élevé art. reconnaissance f. ce tombeau m.
 of a just and benevolent man. How can he hope to
2 bienfaisant 3 1 Comment espérer de
 be beloved who has regard for no one? Whatever he may
lui ne d'égards
 do or say, he (will find it) very difficult to destroy
qu'il aura bien de la peine détruire des
 prejudices so deeply rooted. A mind, vain, presumptuous,
préjugé m si profondément enraciné — présomptueux
 and inconsistent, will never succeed in any thing whatever.
sans consistance réussir
 Whatever a frivolous world may think of you, never swerve
frivole 2 monde 1 puisse vous détournes
 from the path of virtue.
chemin m. art. f.

Quel que signifies *de quelque sorte*, *de quelque espèce* *que ce soit*, of whatever sort, of whatever kind it may be, when relating to things; or *qui que ce soit*, whoever it may be, when relating to persons. It assumes both gender and number according to the person or thing it relates to.

EXAMPLES.

Quelles que soient vos affaires,	Whatever business you may
soient,	have, come.
Je n'en excepte personne, quel	I except nobody, whoever he
qu'il soit,	may be.

REMARK. We can likewise say, *lequel que*, whoever, whichever; as *lequel des trois que vous choisissiez, peu m'importe*; whichever of the three you choose, I care little.

Quelque que, of both genders, when united to a substantive, signifies *quel que soit le, quelle que soit la*, etc. whatever be the. It assumes both numbers.

EXAMPLES.

<i>Quelque raison qu'on lui apporte,</i>	| Whatever reason is adduced, he
<i>il n'en croit rien ;</i>	| believes nothing about it.
<i>Quelques efforts que vous fassiez,</i>	| Whatever attempts you may
<i>vous ne réussirez point ;</i>	| make, you will never succeed.

When united to an adjective, it operates as an adverb, and signifies *à quelque point que*, however great a degree; it neither takes gender nor number.

EXAMPLES.

<i>Quelque belle qu'elle puisse être,</i>	| However beautiful she may be,
<i>elle ne doit pas être vaine ;</i>	| she ought not to be vain.
<i>Quelque puissans qu'ils soient, je</i>	| However powerful they may be,
<i>ne les crains point ;</i>	| I am not afraid of them.

Tel que, such as, serves to mark the relation or resemblance of two objects which are compared.

EXAMPLE.

<i>C'est un homme tel qu'il vous le</i>	| He is just such a man as you
<i>faul ;</i>	| want.

Tout que signifies *quoique, encore que*, though; *quelque*, however. On this occasion, *tout* is considered an adverb, and is employed with adjectives of every kind, and even with some substantives.

EXAMPLES.

<i>Tout artificieux qu'ils sont, je</i>	| However artful they may be,
<i>doute que le public soit long-</i>	| I doubt whether the public
<i>temps leur dupe ;</i>	| will be long their dupe.
<i>Toute femme qu'elle est.</i>	| Woman as she is.

EXERCISE.

Let the laws be (what they may,) we must always
 Que 2 loi f. 4 subj-1 3 quel I
 respect them. Whatever efforts you make, I doubt whether you
 respecter —f. subj-1 que

will succeed. All men, however opposite they may be,
 * réussir subj-1 art. opposé * * soient
 agree on that point. The man who descends into himself
 s'accorder —m. ne rentrer en
 only to discover his defects and correct them, likes to
 que pour y démêler —m. se corriger en
 see himself as he is. However surprising that phenomenon.
 surprenant phénomène m. 2.
 may be, it is not against the order of nature. Children as
 1 contre ordre m. art. —f.
 they are, they behaved remarkably well.
 se sont conduits fort bien.

A GENERAL EXERCISE ON THE PRONOUNS.

The Evening Walk.
 du 2 soir 3 promenade f. 1.

On a fine summer evening, my brother, my sister, and
 Dans de 2 soirée f. 1
 myself, (were walking) (by the side) of a wood
 moi nous nous promenions le long bois m. qui n'est
 not far distant from the castle which we inhabit. We
 pas bien éloigné château m. habiter
 (were contemplating) with rapture the majestic scenery
 contempler ind-2 transport —tueux 2 scène f. 1
 which nature exhibits at the approach of night, when we
 art. déployer approche f. art. nuit f. quand
 perceived, at the foot of an ancient oak, a boy of a most
 apercevoir à pied m. vieux chêne m. enfant 2
 interesting countenance. His beauty, his air of ingenuous-
 intéressant 3 art. figure f. 1 =f. —m. ingénuité
 ness and candour, his gracefulness struck us, and we
 de = grâce pl. frappèrent nous
 approached him. What! alone here, my boy? said we.
 approchâmes en seul ici enfant lui dîmes
 Whence art thou? Whence comest thou? What art thou
 d'où *
 doing here alone? I am not alone, answered he, smiling,
 fais répondre d'un air riant
 I am not alone; but I was fatigued and I (have seated myself) under
 fatigué me suis assis à
 the shade of this tree, while my mother is busy in gather-
 ombre f. arbre m. tandis que occupé à cueil-
 ing simples to give some relief to the pains
 lir des — pour apporter soulagement m. douleur f. pl.
 which her aged father suffers. Ah! (how many) troubles
 2 vieux 3 4 souffre 1 que de peine f. pl.

my good mamma has! How many troubles! Did you
 2 3 *maman* 4 1 *si* *
 know them, there is not one of you that would not be touched
connoissies *qui* * *sût touché*
 with pity, and who could refuse the tribute of your tears.
de pitié * *lui refusât un tribut* * *larme* f. pl.
 We said to him, lovely child, thy ingenuousness, candour,
 * *aimable* = f. pro. = f. pro.
 innocence, (every thing) interests us in thy misfortunes and
 — f. *intéresser* à *malheur* m. pl. à
 those of thy mother. Relate them to us, whatever they be,
raconter 2 * 1 *soient*
 fear not to afflict us. (Wo be) to whoever cannot (be
crains *de affliger* *malheur* *ne sait pas s'at-*
 affected) by the misfortunes of others. He immediately related
tendrer *sur* *mal* m. pl. 2 *aussitôt* 1
 the history of his mother, with an expression, an artlessness,
 = — f. f.
 a grace, altogether affecting, Our hearts felt the live-
 — f. *tout-à-fait* *touchant* f. s. *éprouver* *ris*
 liest emotions, tears (trickled down our cheeks,) and we
 — f, *nos* *coulèrent*
 gave him what little money we had about us.
 * *art. peu de argent que* *ind-2 sur*
 (In the mean time) the mother returned. (As soon as) he
cependant *revenir* *dès que*
 saw her, he exclaimed, run, mamma, run; see what these
apercevoir *s'écrier* *accourir* *ce que*
 good little folks have given me; I have related to them thy
gens f. pl.
 misfortunes; they have been affected (by them,) and their sen-
 m. *touché* *en*
 sibility (has not been satisfied) with shedding tears. See,
 = *ne s'est pas borné* f. à * *des*
 mamma, see what they have given me. The mother was
 moved; she thanked us, and said: Generous feeling
attendri *remercier* *nous dit* = 2 *et* 3
 souls, the good action which you (have just been doing)
dme f. pl. 1 — f. *venez de faire*
 will not be lost. He who sees (every thing) and judges
perdu *juger*
 (every thing) will not let it go unrewarded.
 * *laisser* * *sans récompense.*

CHAPTER V.

OF THE VERB.

Agreement of the Verb with the Subject.

We have already seen, that the subject is that of which something is affirmed, and it may always easily be known by the answer to this question, *qui est-ce qui?* who or what is it? When we say, *Pierre vit*, Peter lives; *l'oiseau vole*, the bird flies; if we ask, *qui est-ce qui vit?* who is it that lives? *qui est-ce qui vole?* what is it that flies? The answers, *Pierre* and *l'oiseau*, show that *Pierre* and *l'oiseau* are the subjects of the verbs *vit* and *vole*.

RULE. The verb must be of the same number and person as its subject.

EXAMPLES.

Je ris	<i>I laugh.</i>	Nous parlons,	<i>We speak.</i>
Tu joues,	<i>Thou playest.</i>	Vous plaisantez,	<i>You jest.</i>
Il aime,	<i>He loves.</i>	Ils sont fous,	<i>They are mad.</i>
La vertu est aimable, <i>virtue is amiable.</i>			

Ris is in the singular number and the first person, because *je*, its subject, is in the singular and the first person. *Joues* is in the singular and the second person, because *tu* is in the singular and the second person, etc.

EXERCISE.

The freest of all men is he who can be free even in
libre *même* art.
 slavery. Are we not often blind to our defects?
esclavage m. " *s'aveugler ind-1 sur défaut*
 All men (are inclined) to laziness, but the savages of
 art. *tendre ind-1* art. *sauvage* art.
 hot countries are the laziest of all men. Do you think of
chaud 2 pays 1
 imposing long on the credulity of the public? Thou canst
en imposer long-temps à = f. m. *poussir*
 not deny that he is a great man.
nier

REMARK I. When a verb has two subjects in the singular number, it is put in the plural.

EXAMPLE.

<i>Mon père et ma mère m'aiment</i>	|	My father and mother love me
<i>tendrement,</i>	|	tenderly.

EXERCISE.

His uprightness and	honesty	make	him	courted	by
<i>droiture f.</i>	<i>pron. honnêteté faire</i>			<i>rechercher de</i>	
every body.	Strength of	body and	of	mind	
	<i>art. f.</i>	<i>art.</i>	<i>celle</i>	<i>art.</i>	
meet	not always	together.	A good heart	and a noble	
<i>se rencontrer</i>	<i>ensemble.</i>		<i>m.</i>	<i>beau</i>	
soul are	precious gifts	of	nature.		
<i>f. de art.</i>	<i>= don m. pl. 1</i>	<i>art. —f.</i>			

REMARK II. When a verb relates to subjects of different persons, it agrees with the first in preference to the other two, and with the second in preference to the third. We name the person to whom we are speaking first, and always name ourselves last. On this occasion, we place generally before the verb the pronoun plural *nous*, if the first person has been mentioned before, or the pronoun plural *vous*, if no first person has been mentioned.

EXAMPLES.

<i>Vous, votre frère, et moi, nous</i>	|	You, your brother, and I,
<i>lisons ensemble la brochure</i>	|	read together the new pam-
<i>nouvelle ;</i>	|	phlet.
<i>Vous et votre ami, vous viendrez</i>	|	You and your friend will come
<i>avec moi ;</i>	|	with me.

EXERCISE.

You, your friend, and I, have each	a different opinion.
<i>chacun</i>	<i>2 f. 1</i>
In our childhood, you and I (were pleased) with playing to-	
<i>enfance f.</i>	<i>se plaire 4nd-2 à inf-1</i>
gether. Neither I, nor (any one else) has been able to	
<i>ni d'autres ne</i>	<i>pouvoir ind-4 *</i>
understand (any thing) in that sentence. (Take good care,)	
<i>comprendre 2 rien 1 à</i>	<i>phrase f. se garder bien</i>
you and your brother, not to (give way)	to the impetuosity
<i>* de s'abandonner</i>	
of your temper.	
<i>caractère m.</i>	

REMARK III. When a verb has the relative pronoun *qui* for its subject, it is put in the same number and person as the noun or pronoun to which *qui* relates.

EXAMPLES.

<i>Est-ce moi qui ai dit cette nouvelle ?</i>	Is it I who told this news ?
<i>Est-ce nous qui l'avons voulu ?</i>	Is it we who desired it ?
<i>Ceux qui aiment sincèrement la vertu sont heureux,</i>	Those who sincerely love virtue are happy.

EXERCISE.

He that complains most of mankind, is not always he that
Celui se plaindre le plus art. homme pl.
 (has most reason) to complain (of them.) You that wish to
*être le plus fondé en vouloir**
 enrich your mind with thoughts vigorously conceived and no-
enrichir esprit de f. pl. fortement conçu nob-
 bly expressed, read the works of Homer and Plato.
blement exprimé ouvrage

OF THE REGIMEN OF VERBS.

We have said that an active verb was that after which we could put *quelqu'un* or *quelque chose*; and that the word which is put after the verb is called the regimen of that verb. We then observed, that this regimen might be known by asking the question, *qu'est-ce que ?* This regimen we call *direct*, and it may be either a noun or pronoun.

RULE. When the regimen of the active verb is a noun, it is always placed after the verb; when it is a pronoun it is generally placed before it.

EXAMPLE.

Ma mère aime tous ses enfans, | My mother loves all her-children.

Je vous aime, and not, as in English, *j'aime vous*, I love you; *il m'aime*, and not *il aime moi*.

EXERCISE.

He has discovered to all other nations his ambitious
montrer art. * peuple m. pl. =2
 design of enslaving them, and has left
dessin m. 1 mettre dans l'esclavage inf-1 ne laisser

us no means of defending our liberty, but by endeavouring
aucun moyen inf-1 *que en tâcher* inf-3
 to overturn his new kingdom. Homer represents Nestor as
de renverser *royaume* m.
 he that restrained the ungovernable wrath of Achilles, the
celui *modérer* ind-2 *bouillant* *courroux* m.
 pride of Agamemnon, the haughtiness of Ajax, and the impetuous
fiercé f. = 2
 courage of Diomede. He dared not (lift up) his eyes,
 — m. 1 *Diomède* *oser* ind-2 *lever* * art.
 lest they should meet those of his friend, whose
de peur de * * *rencontrer* inf-1
 very silence condemned him. He caresses them, because
 art. *même* 2 m. 1 ind-2
 he loves them.

Besides this regimen direct, some active verbs may have a second, which is called *indirect*, and is marked by the words *à* or *de*.

EXAMPLES.

<i>Il a fait un présent à sa sœur;</i>	He has made a present to his sister.
<i>Il accuse son ami d'imprudence.</i>	He accuses his friend of imprudence.

This second regimen is known by the answer to these question; *à qui?* to whom? *à quoi?* to what? *de qui?* of whom? *de quoi?* of what?

EXAMPLES.

<i>A qui a-t-il fait un présent?</i>	To whom did he make a present?
<i>À sa sœur,</i>	To his sister.
<i>De quoi accuse-t-il son ami?</i>	Of what does he accuse his friend?
<i>D'imprudence,</i>	Of imprudence.

EXERCISE.

In submitting to the yoke of Asia, Greece would have
en subir inf-3 * *joug* m. art. art.
 thought virtue subjected to voluptuousness, the mind
croire art. 2 *assujettir* inf-1 1 art. *volupté* f.
 to the body, and courage to a senseless force, which consisted only in numbers. Three hundred Lacedemonians
 ind-2 art. *multitude* f. — *niens*
 hastened to Thermopylæ to certain death, content, in dying,
courir ind-3 art. —pl. *un assuré* 2 f. 1 *en*

to have sacrificed to their country an infinite number of
de immoler pays m. 2 1
 barbarians, and to have left to their countrymen the ex-
barbare de laisser compatriote
 ample of an unheard bravery. You know the im-
inouï 2 hardiesse f. 1 savoir ind-2
 portance which your parents attached to the success of that
— f. que — ind-2 réussite f.
 affair: why have you not hastened to announce it
pourquoi s'empresser ind-4 de t.
 (to them ?)

The regimen of the passive verb is *de* or *par*, before the noun or pronoun that follows them.

EXAMPLES.

<i>La souris est mangée par le chat,</i>	The mouse is eaten by the cat.
<i>Un enfant sage est aimé de tout le monde,</i>	A good child is loved by every body.

REMARK. We ought never to use the word *par*, by, before *Dieu*, God. We say, *les méchants seront punis de Dieu*, which, in order to avoid making use of *by*, may be thus Englished, God will punish the wicked.

EXERCISE.

The city of Troy was taken, plundered, and destroyed by the
Troie prendre saccager détruire
 confederate Greeks 1184 years before the Christian era: this
confédéré 2 1 ans avant 2 ère f. 1
 event has been celebrated by the two greatest poets of Greece
 art.
 and Italy. You will only be beloved, esteemed, and
pr. art. ne
 courted by men, (in proportion as) you join the
rechercher de que autant que joindre ind-7
 qualities of the heart to those of the mind. God
 = f. pl. pr. 3
 punished the Jews every time
punir (passive voice ind-3 2) peuple Juif 1 toutes les fois
 that, deaf to the voice of the prophets, they fell
sourd f. prophète sing. tomber ind-2
 into idolatry and impiety.
dans art. = art. =

Some few neuter verbs have no regimen; as *dormir*, to sleep; but many of them have.

RULE. We put *à* or *de* before the noun or pronoun that follows the neuter verb.

EXAMPLES.

<i>Tout genre d'excès nuit à la santé,</i>	|	Every kind of excess is hurtful to health.
<i>Il médit de tout le monde,</i>		He slanders every body.

EXERCISE.

This sentiment has pleased the king and all the nation.
 In his retirement, he (has the full enjoyment) of the
dans retraite f. *jourir* *tout*
 faculties of the soul. To slander (any one) is to assassinate
 = f. pl. * *médire quelqu'un c'est **
 him in cold blood. The honest man seldom (permits himself)
de 2 sung 1 *rarement se permettre de*
 to jest, because he knows the most inno-
 * art. *plaisanterie f. pl.* *parceque savoir que*
 cent jests may sometimes hurt reputation. It is
 f. pl. * *pouvoir quelquefois nuire à* art. f. *Ce*
 only in retirement that one truly enjoys one's self.
ne que art. *on véritablement jourir de soi*
 His work has pleased every one, because it unites to
ouvrage m. *à* art. *monde* *joindre un*
 real utility the charms of style, and the beauties of
 2 = f. 1 *agrément m. pl.* art. m. sing.
 sentiment.
 art. pl.

The reflected verbs have for their regimen the personal pronouns, *me*, *te*, *se*, *nous*, and *vous*, and this regimen is sometimes direct, and sometimes indirect.

OF THE NATURE AND USE OF MOODS AND TENSES.*Of the Indicative.*

The indicative is that mood which expresses the different tenses, with a mere simple affirmation. It contains eight tenses, viz. the *present*, the *imperfect*, the *preterit definite*, the *preterit indefinite*, the *preterit anterior*, the *pluperfect*, the *future simple*, and the *future anterior*.

EXAMPLES.

<i>J'aime,</i>	|	I love.
<i>Ils jouent,</i>		They play.

The *imperfect* expresses a present with respect to something past.

EXAMPLE.

J'entrois au moment où vous sortiez, | I came in at the moment you were going out.

Or it expresses a past but habitual thing, without fixing the time of its duration.

EXAMPLE.

César étoit un habile général, | Cesar was an able general.

The *preterit definite* is that which makes a thing as done or as having happened at a time completely past.

EXAMPLE.

J'écrivis hier à Rome, | I wrote yesterday to Rome.

The *preterit indefinite* is that which expresses a thing as done, or as having happened at a time which is neither precise nor determinate.

EXAMPLE.

Il m'a fait un vrai plaisir en venant me voir, | He has given me real pleasure by coming to see me.

Or at a time which is not absolutely past.

EXAMPLE.

J'ai vu cette semaine beaucoup de monde, | I have seen many people this week.

EXERCISE.

My sister is in her chamber, where she (is occupied) in reading ancient history, the study (of which) pleases her extremely. Benefits bestowed are (so many) infinitely. *bienfait que on répandre* ind-1 de art. trophies erected in the hearts of those whose felicity *trophée que on s'ériger* ind-1 1 art. = f. 4 (has been promoted) (by them.) The great Corneille was on 2 *faire* ind-1 2 busy in his study tracing the plan of one of his tragedies, occupied cabinet à inf-1 — m.

when a servant, terrified, came to tell him that his
*domestique m. tout effrayé ind-3 * lui * art.*
house was on fire: go and find my wife,
*3 prendre à ind-6 2 * art. 1 * trouver*
replied he; I do not understand household con-
répondre ind-3 entendre rien à art. affaire pl. du mé-
cerns. Some Hungarian noblemen revolted from
nage m. de art. Hongrois 2 seigneur 1 se révolter ind-3 contre
the Emperor Sigismund; this prince heard it, and
= — *mond apprendre ind-3*
marched boldly against them: which among you,
fièrement au-devant de d'entre
said he (to them,) will lay hands upon his king
ind-3 mettre 1 art. f. sing. 3 4 art.
first? If there be one bold enough, let him advance. This
2 en un hardi
noble firmness struck the rebels (with awe,) who
*en imposer à séditeux **
returned immediately to their duty. I have travelled through
rentrer aussitôt dans le devoir voyager dans
almost all Europe, and I have visited the most celebrated
art. — f. — bre 2
places in Asia and Africa; if, on the one hand, I
lieu 1 de art. Asie pr. art. Afrique de côte m.
admired the master-pieces of art, of every kind, which the
ind-4 chefs-d'œuvre art. en tout genre
protection of enlightened governments has produced, on the
art. 2 1 faire naitre
other; I shed tears, (on seeing) the ravages of ignorance
ind-4 de art. sur — art. f.
and barbarism.
pr. art. barbarie f.

The *preterit anterior* expresses that a thing was done or had happened immediately before a time which is passed, and this tense is either definite or indefinite. There is the same difference between its two forms as between the two preterits, the definite and the indefinite.

EXAMPLES.

<i>J'eus dîné hier à midi,</i>	| I had dined yesterday at twelve o'clock.
<i>J'ai eu déjeuné ce matin à dix heures,</i>	| I had done breakfast this morning at ten o'clock.

The *pluperfect* is that past tense which expresses a thing as done, or having happened, at any period an-

tecedent to the time when another thing was done ; or it expresses a thing done immediately before another, but indicating a habit.

EXAMPLES.

<i>J'avois soupé quand il entra,</i>	| I had supped when he came in.
<i>Lorsque j'étois à la campagne,</i>	| When I was in the country, as
<i>dès que j'avois déjeuné, j'allois à la chasse ;</i>	| soon as I had breakfasted, I used to go a hunting.

The *future absolute* is that tense which expresses an action to come ; that is to say, that a thing will be done or will happen at a time which does not yet exist.

EXAMPLE.

<i>J'irai demain à la campagne,</i>	I shall go to-morrow into the country.
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The *future anterior* is the tense which expresses that at a time when a thing will be done or will happen, another thing will have been done, or will have happened.

EXAMPLE.

<i>Quand j'aurai fini, je sortirai,</i>	| When I have done, I shall go out.
---	-----------------------------------

EXERCISE.

I had done yesterday at noon. I (went out) (as soon as) I
finir *midi* *sortir* ind-4 *dès que*
 had dined. As soon as Cæsar had crossed the Rubicon, he had
passer —
 no longer to deliberate ; he (was obliged) to conquer or to die.
plus *devoir* ind-2 * *vaincre* *
 I had finished the task that he had imposed upon me, when
tâche f. *imposer* f. *
 he came in. Those who had contributed most to his elevation
 — *buer le plus*
 to the throne of his ancestors, were those who laboured
travailler
 with the most eagerness to precipitate him (from it.) I
de acharnement *en*
 shall shortly go into the country, where I intend to
ne point tarder à à campagne se proposer de
 (collect plants.) (in order to) (make myself perfect) in the
herboriser inf-1 *pour se perfectionner*
 knowledge of botany. When I have done
art. botanique f. *achever* ind-3 &c

reading the divine writings of Homer and Virgil, and my
 inf-1 2 écrit m. 1
 mind has imbibed their beauties, I shall read the other
 se pénétrer ind-8 de que ind-7
 epic poets.
 2 1

OF THE CONDITIONAL.

The *conditional* is the mood which expresses affirmation in a dependance on a condition; it has two tenses, the *present* and the *past*.

The *present of the conditional* is that tense which expresses that a thing should be done or would happen on certain conditions.

EXAMPLE.

Je ferois votre affaire avant qu'il | I would settle your business be-
 soit peu, si elle dépendoit uni- fore long, if it only depended
 quement de moi; upon me.

The *past of the conditional* is that tense which expresses that a thing would have been done or would have happened at a time which no longer exists, dependent on certain conditions.

EXAMPLE.

J'aurois ou j'eusse fait votre | I would have settled your busi-
 affaire si vous m'en aviez ou ness, if you had mentioned it
 eussiez parlé, to me.

EXERCISE.

What would not be the felicity of man, if he always sought
 quel —f. chercher ind-2
 his happiness in himself? I should be glad to see you harmonious,
 uni
 happy, and comfortable. A dupe to my imagination, I should
 tranquille * de
 have (been bewildered) (but for) you, in my search after
 s'égarer sans * art. recherche f. de
 truth. Inquire whether he would have consented to those
 art. s'informer si consentir
 conditions, in case he had thought himself able
 dans art. que se croire subj-4 capable
 to fulfil them.
 de remplir

OF THE IMPERATIVE.

The *imperative* is that mood which, besides affirmation, expresses command, exhortation, entreaty. It has only one tense, which expresses a present with respect to the action of commanding, and a future with respect to the thing enjoined.

EXERCISE.

Be not fond of praise, but seek virtue, which
 sing. *passionné pour* art. *louange* f. art.
 procures to it. Let us remember that unless- virtue guide
 attirer * *se souvenir à moins que* art. *ne*
 us, our choice must be wrong. Let us not be deceived
devoir ind-1 *mauvais se laisser prendre*
 by the first appearances of things; but let us take time
 à art. *se donner* art.
 to fix our judgment. Arbiters of the destinies of men, do
 de *arbitre* = art. art.
 good, if you wish to be happy; do good, if you wish that your
 bien *vouloir* *
 memory should be honoured; do good, if you wish that
 subj-1 art.
 heaven should open to you its eternal gates. Never forget
 subj-1 2 *porte* f. 1
 that the truly free man is he, who, superior to all
véritablement 2 3 1 *dégagé de*
 fears and all desires, is subject only to the gods and to
 f-s pr. m-s *soumis ne que*
 reason.
 art. f.

N. B. In many verbs we may use a compound of the imperative to express a command to do something previously to some other thing; as *ayez diné avant que je revienne*, have dined before I return.

OF THE SUBJUNCTIVE.

The *subjunctive* is that mood which expresses the affirmation as subjoined to something that precedes. This dependance appears from its forming sense in conjunction with the word which precedes, whilst it would form no sense without it. *Je voudrais qu'il lût*, forms sense, but *qu'il lût* alone and unconnected does not.

This mood contains four tenses, the *present* or *future*, the *imperfect*, the *preterit*, and the *pluperfect*.

The *present* and the *future* of the subjunctive can only be distinguished by the sense : in this phrase, *il faut que je vous sois bien attaché pour venir vous voir par le temps qu'il fait*, I must have a great esteem for you to come and see you in such weather as this ; *je sois* expresses a present time ; but in this, *je ne crois pas que vous obteniez cela de lui*, I do not think you will obtain that of him, *vous obteniez* expresses a future, and stands for *vous obtiendrez*.

The *imperfect*, the *preterit*, and the *pluperfect* of the subjunctive express also a past or future according to circumstances ; in this phrase, *soupçonnez-vous qu'il ne le fît pas*, did you suspect he would not do it, *fît* expresses a past ; but in this, *je désirerois qu'il vît du monde*, I wish him to see company, *vît* marks a future.

EXERCISE.

Men must be (very much) blinded by their
 art. 3 il 1 que 2 subj-1 bien aveuglé
 passions, not to acknowledge that they ought to
 pour devoir ind-1 *
 (love one another) as parts of a whole ; and as (the members
 s'entr'aimer art. tout 2
 of our body) (would do) if (every one) had a particular
 1 chacun ind-2 sa 2
 vitality. You asked him to come with us ; but I doubt
 vie f. l. prier ind-4 de
 whether he will have that complaisance. I could not persuade
 que subj-1 ind-2
 myself that he was so vain as to aspire to that place.
 subj-2 assez * pour —f.
 Though every body says so, I do not believe that he is
 subj-1 le subj-1
 gone to Rome. (Is it possible) that he should let slip so
 se pouvoir laisser subj-3 échapper
 good an opportunity of acquiring immortal glory ? I could
 beau occasion f. un 2 1
 have wished that he had availed himself of his abode in the
 profiter subj-4 * séjour à
 country, to perfect himself in the study of philosophy.
 campagne pour se perfectionner art. =f.

OF THE INFINITIVE.

The *infinitive* is that mood which expresses the affirmation indeterminately without either number or person.

It denotes of itself neither *present*, *past*, nor *future*; nevertheless it is considered as denoting those tenses, when it follows other verbs. The *present* always expresses a present, relative to the preceding verb; as *je le vois, je le vis, je le verrai venir*, I see, I saw, I shall see him come. The *past* always expresses a past, relative to the verb that precedes it; *je crois, je croyois l'avoir vu venir*, I think, I thought that I had seen him coming. To express a *future* the infinitive must be preceded by the infinitive of the verb *devoir*: as *je croyois devoir y aller*, I thought I was to go there.

REMARK. The infinitive also expresses a future after the verbs *promettre, espérer, compter, s'attendre*, and *menacer*: as *il promet de venir (qu'il viendra)*, he promises to come (that he will come;) *il menace de s'y rendre (qu'il s'y rendra)*; he threatens to go (that he will go) there.

EXERCISE.

We only shut our eyes to truth, because we fear to
 ne * art. art. que parce que de
 see ourselves as we are. We were yet far from the castle
 2 nous 1 tel que ind-2 encore
 when one of our friends came to join us. I did not think I
 ind-3 * ind-2
 was to set out so soon. He promises every day that he
 devoir * art. pl. de *
 will amend, but I do not rely upon his promises.
 * se corriger compter promesse f. pl.
 They talk of a secret expedition; he hopes to be (in it.) He
 on 2 —f. 1 * en
 relies upon seeing you very soon to terminate
 compter * inf-1 au premier jour pour
 amicably his affair with you. You expected to take a
 à l'amiable s'attendre ind-2 de faire
 journey this year, but your father has changed his mind.
 voyage m. de * avis
 He threatens to punish us severely, if we (fall again) into the
 de sévèrement retomber
 same error.
 faute.

OF THE PARTICIPLE.

The *participle* is a part of the verb which partakes of the nature both of a verb and adjective ; of a verb, as it has its signification and regimen ; of an adjective, as it generally performs its function, that is, expresses the quality of a person or thing.

There are two participles, viz. the *participle present* and the *participle past*.

ON THE PARTICIPLE PRESENT.

The *participle present* always terminates in *ant* : as *aimant*, *finissant*, *recevant*, *rendant*.

RULE. The *participle present* is invariable ; that is, it takes neither gender nor number, when it expresses an action.

We say, *une montagne* or *des montagnes dominant sur des plaines immenses*, a mountain or mountains commanding immense plains ; *un homme, des hommes, une femme, des femmes, lisant, parlant, marchant*, a man, men, a woman, women, reading, speaking, walking. But when it expresses simply a quality, like an adjective, it takes both the gender and number of its substantive. So we say, *un homme obligeant*, an obliging man ; *une femme obligeante*, an obliging woman ; *des tableaux parlans*, speaking portraits ; *la religion dominante*, the established religion ; *à la nuit tombante*, at night-fall.

What grammarians call *gerund*, is nothing but the *participle present*, to which is prefixed the word *en* ; *on se forme l'esprit en lisant de bons livres*, we form our minds by reading good books.

EXERCISE.

That mountain being very high, and thus commanding a vast extent of country, was very well calculated for our observations. This woman is of a good disposition, obliging

élevé *ainsi dominer sur*
grande étendue *pays* ind-2 * *propre* à
observations. This woman is of a good disposition, obliging
caractère m.

every one, whenever she (has it in her power.) They go cringing before the great, that they may be insolent to their

tout le monde quand *le pouvoir*
ramper devant pl. *afin de* * * inf-1 pl. *avec*

equals. The state of pure nature is the savage living in the desert,
égal but living in his family, knowing his children, loving them,

(making use) of speech, and (making himself understood.)
famille f. connaître
user art. parole se faire entendre

An agreeable languor imperceptibly (laying hold) of my
2 langueur f. l. insensiblement s'emparer
 senses, suspended the activity of my soul, and I (fell asleep.)
sens suspendre ind-3 s'endormir ind-3

Time is a real blunderer, placing, displacing, ordering, dis-
art. vrai brouillon mettre demettre ranger dé-
 ordering, impressing, erasing, approaching, removing, and
ranger imprimer effacer approcher éloigner
 making all things, good and bad, and almost always (impossible
rendre f. pl. presque
 to be known again.)
méconnoissable.

OF THE PARTICIPLE PAST.

The participle past has various terminations: as
aimé, fini, reçu, ouvert, dissous, etc.

This participle may either agree with its subject or
 its regimen.

AGREEMENT OF THE PARTICIPLE PAST WITH ITS SUBJECT.

RULE I. The participle past, when it is accom-
 panied by the auxiliary verb *être*, agrees with its sub-
 ject in gender and number; that is, we add to it *e*, if
 the subject be feminine, and *s*, if it be in the plural.

EXAMPLES.

*Mon frère est tombé,
 Mes frères sont tombés,
 Ma sœur est tombée,
 Mes sœurs sont tombées,
 La nuit sera bientôt passée,
 Les spectacles sont fréquentés,
 Cette fleur est fort recherchée,
 Ils sont fort estimés,*

My brother is fallen down.
 My brothers are fallen down.
 My sister is fallen down.
 My sisters are fallen down.
 The night will soon be over.
 The theatres are frequented.
 This flower is much sought after.
 They are very much esteemed.

EXERCISE.

Fire-arms were not known to the ancients. *Ishmael,*
art. arme à feu f. pl. ind-4 connu de Ismaël,
 the son of Abraham, is known among the Arabs, as (the man)
** parmi Arabe celui*

from whom they sprung, and circumcision has remained
 (among them) as the mark of their origin. Heaven is that per-
 manent city, (into which) the just are to be received after this
 —2 *cité* f. 1 *où* pl. *devoir* * *après*
 life. In Abraham's time, the threatenings of the true God
 were dreaded by Pharaoh, king of Egypt; but, in the time of
 ind-2 *redouté* *de Pharaon*
 Moses, all nations were corrupted, and the world which God
 has made to manifest his power, was become a temple of
 idols. That dreadful crisis, which threatened the state with
 terrible 2 *crise* f. 1 ind-2 *de*
 instant destruction, was happily soon over. She is
 prochain 2 f. 1 ind-3 *heureusement* *passé*
 come to bring us all kinds of refreshments. The sciences
 * *sorte* f. pl. *rafraichissement*
 have always been protected by enlightened governments.
protégé art. *éclairé* 2 1

RULE II. The participle past, when it follows the verb *avoir*, never agrees with its subject.

EXAMPLES.

<i>Mon frère a écrit,</i>	My brother has written.
<i>Mes frères ont écrit,</i>	My brothers have written.
<i>Ma sœur a écrit,</i>	My sister has written.
<i>Mes sœurs ont écrit,</i>	My sisters have written.
<i>Les Amazones ont acquis de la</i>	The Amazons have acquired ce-
<i>celebrité,</i>	lebrity.
<i>J'ai contraint les soldats a mar-</i>	I have forced the soldiers to
<i>cher,</i>	march.

REMARK. The participle of the verb *être*, and of all the neuter verbs which are conjugated with the auxiliary verb *avoir*, never vary. We say, *il* or *elle a été*, he or she has been; *ils* or *elles ont été*, they have been; *il* or *elle a dormi*, he or she has slept; *ils* or *elles ont nuï*, they have annoyed.

EXERCISE.

The Romans successively triumphed over the most
Romain successivement 2 ind-4 1 *de*
 warlike nations. Lampridius relates that Adrian erected
belliqueux 2 1 *Adrien élever*

equals. The state of pure nature is the savage living in the desert,
égal

but living in his family, knowing his children, loving them,

(making use) of ^{*famille f. connaître*} speech, and (making himself understood.)
 user art. *parole* *se faire entendre*

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Moïse art. f. perverti
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pour puissance f. devenu
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EXERCISE.

The Romans successively triumphed over the most
Romain successivement 2 ind-4 1 de
 warlike nations. Lampridius relates that Adrian erected
belliqueux 2 1 Adrien élever

regimen direct, or when, having a regimen direct, that regimen is placed after it.

EXAMPLES.

<i>La lettre dont je vous ai parlé,</i>	The letter which I have mentioned to you.
<i>La perte et les profits auxquels il a participé,</i>	The loss and profits which he has shared.
<i>Les académies se sont fait des objections,</i>	The academies have proposed objections to one another.
<i>Vous avez appris à ces personnes à dessiner,</i>	You have taught these persons to draw.
<i>Lucretia s'est donné la mort,</i>	Lucretia has put a period to her existence.

EXERCISE.

The persons whose visit you had announced to me, are not come. f. pl 1 art. f. 5 2 4 3
 Men built cities. The Amazons
 art. se bâtir ind-4 de art.
 acquired great celebrity. I have forced the soldiers to
 ind-4 beaucoup de = contraindre
 march. That woman has bestowed on herself fine gowns. Let-
 se donner de art.
 ters and writing were invented to represent speech.
 4 art. écriture 5 on 1 a 2 3 pour peindre art.
 She has cut two (of her) fingers. Titus has made his wife
 se couper " doigt m. pl. rendre
 mistress of his riches. I have given myself (a great deal of)
 bien bien
 trouble. Commerce has made this city flourishing. They
 art. peine f. art. m f. florissant
 have made an appointment.
 se donner " rendez-vous

RULE III. The participle past takes neither gender nor number, either when the participle and the auxiliary verb to which it is joined are used impersonally, or when the participle is formed by a verb, which governs the nouns or pronouns preceding it.

EXAMPLES.

<i>Les chaleurs excessives qu'il a fait cet été, ont beaucoup nui à la récolte ;</i>	The excessive heats which we have had this summer, have done great injury to the harvest.
<i>Quelle fâcheuse aventure vous est-il arrivé ?</i>	What unpleasant adventure have you met with ?

La maison que j'ai fait bâtir,

Imitez les vertus que vous avez entendu louer,

Les mathématiques que vous n'avez pas voulu que j'étudiasse,

Elle s'est laissée séduire,

The house which I have ordered to be built.

Imitate the virtues which you have heard praised.

The mathematics which you would not permit me to study.

She has suffered herself to be seduced.

REMARK. To make a right application of the second part of this rule, we ought to examine whether we can put the regimen immediately after the participle. As we cannot say, *J'ai fait la maison, vous avez entendu les vertus, vous n'avez pas voulu les mathématiques*, it follows that the regimen belongs to the second verb. Sometimes, however, the regimen may relate either to the participle or to the verb, according to the meaning of the speaker. For instance, we must say, *Je l'ai vu peindre*, I saw her picture drawn; and *Je l'ai vue peindre*, meaning, I saw her painting.

Sometimes it happens too, that, in sentences which seem to resemble each other, the regimen in one belongs to the participle, and in the other to the verb which follows it. For instance, we ought to answer this question, *Avez-vous entendu chanter la nouvelle actrice?* Have you heard the new actress sing? *Oui, je l'ai entendue chanter*; yes, I have: but this question, *Avez-vous entendu chanter la nouvelle ariette?* Have you heard the new song? must be answered, *Oui, je l'ai entendu chanter*; yes, I have.

EXERCISE.

The great changes which (have taken place) in administration, have astonished many people. The heavy rains which we have had in the spring, have been the cause of many diseases. The scarcity which there was last winter, has afforded the opportunity of
ad- changement y avoir art. bien des personnes grand pluie f. pl. * il faire ind-4 maladie f. pl. disette f. ind-4 donner occasion

much good. What news has reached you? How many
 bien est-il venu que de
 imprudent steps were taken on that occasion. How
 faux démarche f. pl. il s'est faire en
 many large ships have been built in England within these fifty
 gros il se construire ind-4 depuis *
 years. The figures which you have learned to draw are of
 apprendre dessiner
 great beauty. We ought never to swerve from the
 un * falloir ind-1 * s'éloigner
 good* path which we have begun to follow. The measures
 route f. on mesure f.
 which you advised me to adopt have not succeeded.
 conseiller ind-4 de prendre réussir
 The rule which I have begun to explain seems to me very
 règle f. expliquer sembler
 easy (to be understood.) You see that I have not (been mistaken)
 saisir se tromper ind-4
 on the affairs which I had foreseen you would have in hand.
 prévoir que * *

CHAPTER VI.

OF THE ADVERB.

The Place of the Adverb.

RULE I. In the simple tenses, the adverb is generally placed after the verb, and, in the compound tenses, between the auxiliary and the participle.

EXAMPLES.

<i>L'homme le plus éclairé est ordinairement celui qui pense le plus modestement de lui-même,</i>	The man who is most learned is generally he who thinks most modestly of himself.
<i>Avez-vous jamais vu un pédant plus absurde et plus vain ?</i>	Have you ever seen a pedant more absurd and more vain ?

The compound adverbs, and those which by custom have preserved the regimen of the adjectives from which they are derived, are placed always after the verb : as *c'est à la mode*, that is fashionable : *il a agi conséquemment*, he has acted consistently.

Those adverbs which denote time in an indeterminate manner are likewise placed after the verb.

EXAMPLES.

<i>Il eût fallu se lever plus matin,</i>	It would have been necessary to rise earlier.
<i>On a vu cela autrefois,</i>	That has been seen formerly.

EXCEPTIONS. 1st. Adverbs of order and rank, and those which denote time in a determinate manner, are placed either before or after the verb.

EXAMPLES.

<i>Nous devons premièrement faire notre devoir, secondement chercher les plaisirs permis ;</i>	We ought first to do our duty, secondly enjoy lawful pleasures.
<i>Aujourd'hui il fait beau, il pleuvra peut-être demain ;</i>	To-day it is fine, it will rain perhaps to-morrow.

2dly. The five adverbs which serve for interrogation, are always placed before the verb.

EXAMPLES.

<i>Comment vous portez-vous ?</i>	How do you do ?
<i>Où allez-vous ?</i>	Whither are you going ?

RULE II. The adverb is always placed before the adjective which it modifies.

EXAMPLE.

<i>C'est une femme fort belle, très sensible, et infiniment sage ;</i>	She is a woman very beautiful, very sensible, and infinitely prudent.
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RULE III. Adverbs of quantity and comparison, and the three adverbs of time, *souvent*, *toujours*, and *jamais*, are placed before the other adverbs.

<i>Si poliment,</i>	So politely.
<i>Très-heureusement,</i>	Very happily.
<i>Le plus adroitement,</i>	The most skilfully.
<i>Ils ne seront jamais étroitement unis,</i>	They never will be intimately united.
<i>Ils sont toujours ensemble,</i>	They are always together.
<i>C'est souvent à l'improviste qu'il arrive,</i>	He often comes unexpectedly.

The adverb *souvent* may, however, be preceded by an adverb of quantity or comparison ; as *si souvent*, *assez souvent*.

REMARK. When adverbs of quantity and comparison meet together in a sentence, the following is the order which custom has established ; *si peu, trop peu, bien peu, très-peu ; beaucoup* trop, bien plus, bien davantage, beaucoup moins, tant mieux, tant pis, etc.*

When *bien* is before another adverb, it means *very*, *much*, etc. : *bien assez*, quite enough ; *bien moins*, much less ; *frapper bien fort*, to strike very hard ; but when it is placed after the adverb, it signifies *well* : as *assez bien*, pretty well ; *moins bien*, not so well ; *fort bien*, very well.

The above rules have been sufficiently exemplified in the exercises on the Verbs.

CHAP. VII.

OF THE CONJUNCTION.

The conjunction *que* serves, 1st, to complete a comparison ; *l'Asie est plus grande que l'Europe*, Asia is larger than Europe : 2dly, to express a restriction in negative sentences ; *on ne parle que de la nouvelle victoire*, they talk of nothing but the new victory.

The conjunction *que* also serves to give more force and grace, more spirit and precision to sentences.

1st. In elliptical turns : *Qu'il vive*, may he live ; that is, *Je souhaite qu'il vive*, I wish he may live.

2dly. When it is put for *à moins que, avant que, sans que* : as *cela ne finira pas qu'il ne vienne*, there will be no end to it unless he come.

3dly. When it is used instead of *dès que, aussitôt que, si* : as *qu'il fasse le moindre excès, il est malade* ; if he commits the least excess, he is ill.

4thly. When it is put for *jusqu'à ce que* : as *attendez qu'il vienne*, wait till he come.

5thly. When for *pourquoi* : as *que ne se corrige-t-il ?* why does he not reform ?

* *Beaucoup* is not, as the English *much*, susceptible of being modified by any adverb preceding ; thus, *très-beaucoup, trop-beaucoup* would be barbarisms.

EXERCISE.

We have every thing to fear from his wisdom,
 even more than from his power. What men style
encore greatness, power, profound policy, *ce que art.* *appeler*
profond politique f. is in the eyes of
 God only misery, weakness, and vanity. *à* May
 they understand, at last, that without internal
comprendre peace there is no happiness. *avec soi-même 2* May she be as happy
art 1 as she deserves *point de* to be. Never write *de le* before you have
 thoroughly examined the subject which you propose
sous tous ses faces 2 1 to treat *se proposer* Let him but hear the least noise, his terrified imagi-
de trailer nation presents to him nothing but *effrayé* monsters. Do
f. not sift this question, *ne que de art.* till I can (be your
approfondir guide.) Do not go out till your brother comes in. *ne subj-1 vous mettre* Why
sur la voie does he not (take advantage) of his youth, in order to acquire
profiter the knowledge he wants ?
connaissance pl. dont *avoir besoin.*

6thly. When it is used instead of *comme*, or *parce que* : as, *méchant qu'il est*, wicked as he is.

7thly. When it is put for *combien*, and then it denotes admiration and the sudden emotions of the soul : as *que Dieu est grand !* how great is the Almighty ! *que je les hais !* how I hate them !

Another very frequent use of this conjunction is to put it for *comme*, *parce que*, *puisque*, *quand*, *quoique*, *si*, etc., when, two phrases beginning with these words, others are added under the same regimen, by means of the conjunction *et* : as, *si l'on aimoit son pays, et qu'on en désirât sincèrement la gloire, on se conduiroit de manière*, etc. ; if we loved our country, and sincerely wished its glory, we should act so as, etc.

EXERCISE.

Full as he was of his prejudices, he would not acknowledge
Rempli ind-2 préjugé ind-3 convenir de
 (any thing.) Full of self-love (as he is,) expect nothing
rien pétri 1 3 2 de
 good (from him.) How beautiful is that cultivated nature!
en 1 6 5 2 4 3
 by the care of man how it is brilliantly and richly adorned!
par f. pompeusement
 Had profound philosophers presided at the formation of
*si * de ind-6 à art.*
 languages, and had they carefully examined the elements of
langue avec soin subj-4 —m. art.
 speech, not only in their relations (to one another) but also
discours non entre eux encore
 in themselves, it is not (to be doubted) that languages
en m. douteux art. ne
 would present principles more simple, and at the
affirmer subj-2 de art.
 same time more luminous.

GOVERNMENT OF CONJUNCTIONS.

The conjunctions which unite sentences to one another, are followed either by the infinitive, the indicative, or the subjunctive.

Those that are followed by an infinitive, are: 1st. Such as are distinguished from prepositions, only by being followed by a verb: as, *il faut se reposer après avoir travaillé*, one ought to rest after having laboured. 2dly. Those which have the preposition *de* after them, as *je travaille afin de vous surpasser*, I work that I may surpass you.

EXERCISE.

They were going to spend a few days in town,
*ne * ind-2 * passer * quelques à art.*
 only that they might return with more pleasure to
*que pour * se retrouver inf-1 dans*
 their charming solitude. Many persons work only (in order to)
ne que afin de
 acquire consideration and riches, but the honest
de art. pr. art. 2 et
 humane man spends so much time in study, only to
sensible 3 1 ne employer. de à art. que pour

be useful to his fellow-creatures. I unmask to you the ^{semblables} plot ^{dévoiler} ^{trame f.}
 which your enemies have planned in ^{secret,} ^{in order}
 to warn you against their artifices. ^{ourdir} ^{art. ténèbres f. pl.}
^{prémunir}

Those that govern the indicative are, *bien entendu que, à condition que, à la charge que, de même que, ainsi que, aussi bien que, autant que, non plus que, outre que, parce que, attendu que, vu que, puisque, lorsque, pendant que, tandis que, durant que, tant que, peut-être que*; to which may be added, *comme, comme si, quand, pourquoi*, etc. These conjunctions are followed by the indicative, because the principal sentence which they unite with the incidental one, expresses the affirmation in a direct, positive and independent manner.

REMARK. There are six conjunctions, the use of which varies according to the meaning expressed by the principal sentence, viz. *sinon que, si ce n'est que, de sorte que, en sorte que, tellement que, de manière que*. We say, *je ne lui ai répondu autre chose, sinon que j'avois exécuté ses ordres*; I made him no other answer, but that I had executed his orders; because the first verb expresses a positive affirmation. But we ought to say, *je ne veux autre chose, sinon que vous travailliez avec plus d'ardeur*; I desire nothing else, but that you should work with greater ardour.

EXERCISE.

When you have a more extensive knowledge of geometry
 and algebra, I shall give you a few lessons in astronomy
 and optics. Form your mind, heart, and taste,
 while you are still young. Do not keep truth a prisoner,
 though you should (draw upon you) a cloud of enemies.
 I will give you this fine picture upon condition that you
 keep it as a testimony of my friendship.
 conserver témoignage m.

The conjunctions which govern the subjunctive are, *soit que, sans que, pour que, quoique, jusqu'à ce que, encore que, à moins que, pourvu que, supposé que, au cas que, avant que, non pas que, afin que, de peur que, de crainte que*, and a few others. They are followed by the subjunctive, because they always imply doubt, wish, ignorance.

EXERCISE.

You know too well the value of time, to make
connoître *prix m. art.* *pour que être 2*
 it necessary to tell you to (make a good use of) it. Study only
il 1 *de* *de* *bien employer*
 great models, lest those which are but middling
art. *de peur que* * *médiocre ne*
 should spoil your taste, before it be entirely formed. 1
géter subj-1
 (make not the least doubt) that your method will succeed,
ne douter nullement *f. ne subj-1*
 provided it be well known. Several phenomena of nature
f. *art.*
 are easy (to be explained,) supposing the principle of universal
 (by the active) *art. 2*
 gravitation to be true.
f. 1 *

PROMISCUOUS EXERCISE ON THE NINE PARTS OF SPEECH.

The Good Mother.

What a fine morning! said the amiable Charlotte to her
matinée f. ind-3
 brother George. Come, let us go into the garden and enjoy
sing. * *inf-1*
 the magnificent sight of rich and abundant nature.
de 2 *spectacle m. 1* *une 2* *fertile 3 1*
 We will gather there the freshest and sweetest flowers.
cueillir y *frais 2* *art. adv. odorant 3 f. pl. 1*
 We will make a nosegay which we will offer to mamma. You
bouquet m. *maman. sing.*
 know she loves flowers. This attention will give her plea-
savoir que *art.* *faire lui*
 sure. Ah! brother, it will obtain us a smile, a caress, perhaps
mon f. valoir sourire m. f.
 even a kiss. Ah! sister, replied George, your proposal
baiser m. ma répondre ind-3 *sing. projet*
 delights me; let us run, let us fly, that we may offer her
enchanter *courir* *voler afin de* * * *lui*

(when she rises) this tribute of our gratitude and our love.
à son lever *hommage* — *pr.*
 Full of this idea, Charlotte and George hastened
plein *se hâter* ind-3 *de se rendre*
 into the garden. Charlotte gathered violets, jessamine, and young rose-buds which (had but just begun)
pr. *de 2 bouton m. 1* *ne commencer que* ind-2
 to open their purple cups, while George prepared
entr'ouvrir *de pourpre 2 calice 1* ind-2
 green sprigs of myrtle and thyme, designed
de art. verdoyant 2 *jet m. 1* *myrte* *pr. thym* *destiné*
 to support the flowers. Never had these amiable children
soutenir *1* ind-2 *3* *2*
 worked with (so much) zeal and ardour. Satisfaction and
travailler *tant de zèle* *pr.* *art. f.* *art.*
 pleasure were painted in all their features, sparkled in their eyes,
ind-2 peint *trait m. pétiller*
 and added still to their beauty.

While they (were employing themselves) (in this manner,)
s'occuper ind-2 *ainsi*
 their mother who had seen them in the garden, came to join
*ind-3 * joindre*
 them. (As soon as) they perceived her, they flew to her, and
dès que ind-3 ind-3 *elle*
 said: Ah! mamma, how glad we are to see you! how
lui *que* *aise 2* *1* *de*
 (impatient we were) for this pleasure. In the
il tardoit à notre impatience *d'avoir* *se*
 pleasing expectation (of it) we (were preparing) this nosegay for
doux *attente f.* * ind-2 *
 you. What satisfaction should we have had in presenting
f. *ne* *pas* *à offrir*
 it to you! Look at these rose-buds, these violets, this jessamine,
*voir **
 this myrtle, and this thyme. Well, we designed them for
Eh bien *destiner* *
 you. These flowers, coming from us, would have been dear to
cher
 you. When you wore them, you would have said: My
*En ** *porter* inf-2
 children (were thinking) of me while I slept. I am
s'occuper ind-3 *dormir* ind-2
 always as present to their minds as to their hearts. They love
 me, and it is by giving me every day new proofs of their
ce en *art. pl.* *de* *preuve f.*

affection, that they acknowledge the care ^{reconnoître} I have taken
of them in their childhood, and all the marks of tenderness ^{soin m. pl. que}

I am unceasingly giving them.

^{ne cesser de inf-1.}

My dear children, replied ^{répondre ind-3} the mother, embracing
them, how charming you render ^{en embrasser} all my days! your
^{quel charme} gratitude, your tenderness, your attention ^{répandre sur *} to me, make me

forget my former misfortunes, and open ^{pour} my heart again to
^{oublier} the soft impressions of ^{ancien malheur m.} pleasure. May ^{rouvrir} Heaven
^{f. art.} continue to bless my labours! ^{Pouvoir subj-1 art.}

support in the career which (will soon be opened) to you :
^{soutien} ^{carrière f.} ^{aller ind-1 s'ouvrir} ^{devant}

may it complete ^{mettre le comble à} its kindness by preserving you
from the dangers to which you cannot fail ^{bienfait pl. en garantir inf-3}

exposed! Alas! I shudder (at them) beforehand, my dear chil-
^{frémir} ^{en} ^{d'avance}

dren; the moment is come when you must enter ^{ne pas tarder ind-7 *} the world.
^{où} ^{devoir} ^{dans}

Your persons, your birth, and your riches call you there,
^{figure sing.} ^{naissance} ^{appeler} ^y

and insure you a distinguished rank (in it.) I cannot always be
^{assurer} ² ^{m. l} ^y ^{ind-7}

your guide. Young and inexperienced, you will find
^{sans expérience} ^{aller ind-1 inf-1}

yourselves surrounded by every kind of temptation. (Every
^{entouré} ^{sorte f.} ^{séduction} ^{tout}

thing,) even vice, presents itself there under an
^{jusque à art. m.} ^{offrir} ^y ^{sous} ^{* de art.}

agreeable form, and almost always in the shape of pleasure,
² ^{pl. l} ^{sous} ^{image art.}

which has (so many) attractions for youth. They will try
^{tant de} ^{attrait f.} ^{art. jeunesse f.} ^{On} ^{chercher}

to mislead you, to corrupt you; they (will make use of) artifice,
^{égarer} ^{employer} ^{art.}

raillery, and even ^{ridicule}, and, if necessary,
^{art. =} ^{même 2} ^{art.} ^{— 1} ^{il est}

they will assume even the mask of virtue. If you
^{prendre jusque à} ^{masque m. art.}

abandon yourselves to first impressions, you are lost. The poison
se laisser aller
 of example will insinuate itself into your hearts, will corrupt
 art. *se glisser* *altérer*
 the innocence and purity (of them,) and will substitute
en *de art.*
 violent passions for the mild affections which have hitherto
déchirant 2 f. pl. 2 *à* *doux*
 formed your happiness.
faire.

Do not imagine, my dear children, that in placing before your
croire *en mettre sous*
 eyes a picture of the dangers of the world, my intention
 art. *tableau m.*
 is to prohibit you every kind of pleasure. God forbid,
 subj-1 *interdire* *espèce f.* *à* *ne plaire*
 pleasure is necessary to man; without it, our
 subj-1 art. *lui*
 existence would be dreadful; (and therefore) Providence
affreux *aussi* art. f.
 always attentive to our wants, has multiplied the sources of
besoin *t-elle*
 it both in and out of ourselves. But, in tasting the pleasures
 * *en nous* *nous* *en goûter*
 of the world, never (abandon yourselves) (to them.) Take care
se livrer *y* *Avoir*
 that they do not govern you; know how to quit them the
dominer *savoir* * * *de*
 moment they have acquired (too much) empire over you. It
que *prendre ind-7* *trop de* *Ce*
 is the only way to enjoy with delight that exquisite plea-
moyen de *volupté de délicieux* 2
 sure which we can only find in ourselves, and which has its
 1 *en*
 source in an upright and pure conscience. Ah! why cannot I
dans droit 2 3 f. 1 *que*
 give you all my experience? why cannot you like me read the
dans
 depths of the heart? with what astonishment would you often
abîme pl.
 see *chagrin*, agitation and trouble, disguised under
 art. —m. art. art. —m. *déguisé* *sous*
 the appearance of joy and tranquillity; hatred
apparence pl. art. pr. art. *calme* art. f.
 and envy concealed under the air of confidence and
 art. f. *caché* art. *confiance* f. pr. art.
 friendship; indifference and selfishness, affecting the most
 art. *égoïsme*

lively interest; the most dreadful and perfidious plots
vif 2 art. adv. 3 *trame* f. pl. 1
 contrived deliberately in the dark; in a word, the
ourdi de sang froid et *ténèbres* f. pl. *en*
 most odious vices endeavouring to show themselves under the
 2 art. 1 *s'efforcer de*
 features of (their opposite) virtues! In the world there
traits qui leur être opposé 2 art. 1
 is but one moving principle; that is, self-interest.
ne que seul mobile m. *ce* art. *personnel* 2 1
 To that every action refers; every thing tends to that
C'est à lui que art. pl. *se rapporter* *lui*
 as to its end. I know very well, my dear children, that your
fin f. *savoir*
 hearts will not be infected by this vice. The sentiments of universal
de 2
 benevolence with which I (have always) inspired you,
bienveillance 1 * *ne point cesser* ind-4 *de* inf-1
 and of which I have seen you give (so many) proofs, (remove
tant de preuve rassurer
 already every fear) (I might have) upon that subject: but will
d'avance *me* *sur* *point* m.
 you not yield to other vices not less dangerous? Cruel idea!
de *non* f.
 terrible uncertainty! If this misfortune were to happen.
affreux f. * * *arriver* ind-2
 ah! my dear children, instead of being the joy and consolation
 art. f.
 tion of my life, you would be the torment, the shame, and the
honte f.
 disgrace (of it.) You would poison my days, and you
opprobre en *empoisonner*
 would plunge a dagger into the very bosom which gave
porter art. *mort* f. *même* 2 *sein* m. 1 ind-2
 you life. But whither is my tenderness for you hurrying me?
 art. *où* * *emporter*
 No, my children, no, I have nothing to fear, you love me (too
Non
 much) to wish to afflict me so cruelly; and I shall have the
trop pour vouloir
 pleasure, (as long as) I live, of seeing you walk in the ways
tant que *sentier*
 of honesty and virtue.
 art. *honneur* pr. art.

PART III.

OF WORDS CONSIDERED IN THEIR PARTICULAR RULES OR IDIOMS.

CHAP. I.

OF THE SUBSTANTIVE.

The substantive performs three functions in language, that of the subject, the regimen, or the apostrophe.

The substantive is the *subject* whenever it is that of which something is affirmed. When we say, *l'oiseau vole*, the bird flies; *le lion ne vole pas*, the lion does not fly; the substantives *oiseau* and *lion* are subjects, because it is affirmed of the first that it flies, and of the second that it does not fly.

It is to the substantive as the subject that every thing relates in a sentence. In the following, *un homme juste et ferme n'est ébranlé ni par les clameurs d'une populace injuste, ni par les menaces d'un fier tyran; quand même le monde brisé s'écrouleroit, il en seroit frappé, mais non pas ému*: the adjectives *juste* and *ferme* modify the subject *homme*, and all the rest modify *un homme juste et ferme*.

EXERCISE.

1. A king, who is inaccessible to men, is inaccessible to truth also, and passes his life in a ferocious 2 inhuman 3 grandeur 1: as he is continually afraid of being deceived, he always 2 unavoidably 3 is 1 and deserves to be so; besides, he is at the mercy of slanderers and tale-bearers, a base 2 malicious 3 tribel, who feed upon venom, and invent mischief rather than cease to injure.

1. *Is inaccessible also*, l'est aussi; *ferocious*, sauvage; *inhuman*, et farouche; *as he is afraid*, craignant; *is*, l'est; *to be so*, de l'être; *besides*, de plus; *tale-bearers*, rapporteur; *tribe*, nation; *feed upon*, se nourrir de; *mischief*, mal; *to injure*, de nuire.

2. The good which a man does is never lost ; if men forget it, God remembers and rewards it.

Good, bien ; a man, on ; remember, s'en souvenir.

The substantive forms the *regimen* when it is governed by another word ; now, a substantive may be governed either by another substantive, by an adjective, by a verb, or by a preposition : as, *la loi de Dieu*, the law of God ; *utile à l'homme*, useful to man ; *aimer son prochain*, to love one's neighbour ; *chez son père*, at his father's.

In French a substantive cannot be governed by another substantive, but by the help of a preposition. This preposition is generally *de* : as, *la difficulté de l'entreprise*, the difficulty of the undertaking ; but sometimes, also, *à* and *pour* are made use of : as, *l'abandon à ses passions*, the giving way to one's passions ; *le goût pour le plaisir*, the love of pleasure.

GENERAL RULE. When two substantives are found together, the one governing, the other governed, the former is generally placed first.

EXAMPLE.

<p>La beauté des sentimens, la violence des passions, la grandeur des événemens, et les succès miraculeux des grandes épées des héros, tout cela m'entraîne comme une petite fille.—Sévigné.</p>	<p>The beauty of sentiments, the violence of passions, the grandeur of events, and the prodigious successes of the huge swords of heroes, all these transport me like a little girl.</p>
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REMARK. This order is not followed in English in these two instances ; 1st. when two substantives are joined by an *s* and an apostrophe, placed after the first, thus, *'s* : as, *the king's palace*. 2d. When the two substantives form a compound word : as, *silk-stockings*.

EXERCISE.

1. The silence of the night, the calmness of the sea, the trembling & light of the moon diffused over the surface of the water,

1. Trembling, *tremblant* ; diffused, *répandu* ; dim, *sombre* :

and the dim azure of the sky besprinkled with glittering 2 stars 1, served to heighten the beauty of the scene.

2. Nothing was heard but the warbling of birds, or the soft breath of the zephyrs sporting in the branches of the trees, or the murmurs of a lucid rill falling from the rocks, or the songs of the young swains who attended Apollo.

3. A smiling boy was, at the same time, caressing a lap-dog, which is his mother's favourite, because it pleases the child.

4. There are several gold and silver mines in this beautiful country; but the inhabitants, simple, and happy in their simplicity, do not even deign to * reckon gold and silver among their riches.

besprinkled, parsemé; with, de; heighten, rehausser; scene, spectacle.

2. *Nothing but, on ne que; breath, haleine; sporting, qui se jouer, ind-2; branches, rameaux; lucid rill, eau claire; falling, (which fell;) noains, berger; attended, suivre, ind-2.*

3. *Smiling boy, enfant d'un air riant; was caressing, caresser, ind-2; lap-dog, bichon; pleases, amuser.*

4. *Reckon, compter.*

The substantive is an *apostrophe*, whenever it is the person or thing addressed; as, *rois, peuples, terre, mer, et vous, cieux, écoutez-moi!* In this sentence, the substantives *rois, peuples, terre, mer, and cieux*, are an *apostrophe*.

REMARK. It is only when the language is highly oratorical that the speech is directed to inanimate objects.

EXAMPLE OF A BEAUTIFUL APOSTROPHE.

O Hippias! Hippias! I shall never see thee again*! O my dear Hippias! it is I, cruel and * relentless, who taught thee to despise death. Cruel gods! ye prolonged my life, only that I might see the death of Hippias! O my dear child, whom I had brought up with so much care, I shall see thee no more. O dear shade, summon me to the banks of the Styx, the light grows hateful to me: it is thou only, my dear Hippias, whom I wish to see again. Hippias! Hippias! O my dear Hippias! I live but to pay the last duty to thy ashes.

Never, ne plus; relentless, moi impitoyable; taught, apprendre, ind-4; prolonged, prolonger, ind-1; only that I might, pour me faire; brought up, nourrir, ind-4; with so much care, et qui me coûter, ind-4, tant de soins; shade, ombre; summon, appeler; to-sur; banks, rive; grows hateful, être odieux; I live but to, ne vivre encore que pour; pay, rendre; ashes, cendre.

CHAP. II.

OF THE ARTICLE.

GENERAL PRINCIPLE. The article is to be used before all substantives common, taken in a determinate sense, *unless there be another word performing the same office*; but it is not to be used before those that are taken in an indeterminate sense.

CASES IN WHICH THE ARTICLE IS TO BE USED.

RULE I. The article necessarily accompanies all substantives common, which denote a whole species of things or determinate things.

EXAMPLES.

L'homme se repait trop souvent de chimères,	Man too often feeds on chimeras.
Les hommes à imagination sont toujours malheureux,	Men of fanciful dispositions are always unhappy.
L'homme dont vous parlez est très-instruit,	The man you speak of is very learned.

In the first example, the word *homme* is taken in its fullest sense; it denotes a collective universality. In the second, *les hommes à imagination* denotes a particular class only. In the third, *l'homme* denotes but one individual, it being restricted by the incidental proposition *dont vous parlez*.

REMARK. In English, the article is not used before substantives taken in a general sense: as, *men of genius*, *women of sound understanding*.

EXERCISE.

1. The moment elegance, the most visible image of fine taste, appears, it is universally admired. Men differ respecting the other constituent parts of * beauty, but they all unite without hesitation in acknowledging the power of elegance.

2. Men of superior genius 2, while 1 they * see 3 the rest of

1. The moment, du moment que; fine, délicat; appears, se montrer; is, elle est; differ respecting, différer sur; constituent, (which constitute;) hesitation, hésiter; in, pour.

mankind painfully * struggling to comprehend obvious 2 truths 1, glance themselves * through * the most remote consequences 1, like lightning through a path that cannot be traced

3. *The man who lives* under an habitual 2 sense 1 of the divine 2 presence 1 keeps up a perpetual cheerfulness of temper, and enjoys every moment the satisfaction of thinking himself * in company with the dearest and best of friends.

2. *While, tandis que; struggling, se tourmenter; obvious, qui s'offrent d'eux-mêmes; glance, ils pénètrent en un instant; lightning, éclair m.; through, traverse; path, espace; that, qu'on; be traced, mesurer.*

3. *Under, dans; sense, conviction; keep up, conserver; perpetual, constant; cheerfulness, gaieté; temper, caractère; enjoys, jouir de; of thinking, se croire; in, dans; with, de.*

RULE II. The article is put before substantives taken in a sense of extract, or denoting only a part of a species; but it is omitted, if they be preceded by an adjective, or a word of quantity.

EXAMPLES.

Du pain et de l'eau me feroient plaisir.	Some bread and water would please me.
Je vis hier des savans qui ne pensent pas comme vous,	I yesterday saw some learned men, who do not think as you do.
Voilà de beaux tableaux,	There are beautiful pictures.
J'achetai hier beaucoup de livres,	I bought yesterday many books.
Que de livres j'achetai hier,	How many books I bought yesterday.

REMARK. Among the words of quantity must be reckoned *plus, moins, pas, point, and jamais.*

EXAMPLES.

Il n'y eut jamais plus de lumières,	There never was more learning.
Il y a moins d'habitans à Paris qu'à Londres,	There are fewer inhabitants in Paris than in London.
Je ne manque pas d'amis,	I do not want for friends.

EXCEPTION. *Bien* is the only word of quantity which is followed by the article.

EXAMPLES.

Il a bien de l'esprit,	He has a great deal of wit.
Elle a bien de la grâce,	She is very graceful.

REMARK. The sense of *extract* is marked in English by the word *some* or *any*, either expressed or understood, which answers to *quelque*, a partitive adjective, and consequently to *du, des*, which are elegantly used instead of *quelque*.

The expressions, *des petits-mâtres, des sages-femmes, des petits-pâtés*, etc. are not exceptions, because, in such cases, the substantives are so far united with the adjectives, as to form but one and the same word. We must likewise say, *le propre des belles actions, les sentimens des anciens philosophes*, etc. because, in expressions of this kind, the substantives are taken in a general sense.

EXERCISE.

1. We could not cast our eyes on either shore, without seeing opulent cities, country houses agreeably situated, lands yearly covered 1 with a golden 2 harvest 1, meadows abounding in flocks and herds, husbandmen bending under the weight of the fruits, and shepherds who made 1 the echoes 5 around them 6 repeat 2 the sweet sounds 3 of their pipes and flutes 4.

2. Provence and Languedoc produce oranges, lemons, figs, olives, almonds, chesnuts, peaches, apricots, and grapes, of an uncommon sweetness.

3. The man who has never seen this pure light, is as blind as one who is born blind; he dies without having seen any thing; at most, he perceives but glimmering and false lights, vain shadows, and phantoms that have nothing of reality.

4. Among the Romans, those who were convicted of having used illicit or unworthy means to obtain an employ, were excluded from it for ever.

5. Those who govern are like the celestial 2 bodies 1, which have great splendour and no rest.

1. *Could*, pouvoir, ind-2; *our*, art.; *seeing*, apercevoir; *yearly*, tous les ans; *covered with*, qui se couvrir de, ind-2; *abounding in*, remplis de; *flocks and herds*, troupeau; *husbandmen*, le-boureur; *bending*, qui étoient accablés; *weight*, poids; *shepherds*, bergers; *pipes*, chalumeau; *the echoes*, aux échos; *around them*, d'alentour.

3. *Who is born blind*, aveugle-né; *without having*, n'avoir jamais, ind-3; *any thing*, rien; *at most*, tout au plus; *perceives*, apercevoir; *glimmering*, sombre; *lights*, lueur; *reality*, réel.

4. *Used*, employer; *illicit or unworthy means*, moyen illicite or voie indigne, pl.; *were*, ind-2; *from it*, en.

5. *Great*, beaucoup de; *splendour*, éclat; *no rest*, (that have no rest,) repos.

6. *What beauty, sweetness, modesty, and, at the same time, what mildness and greatness of soul!*

7. Themistocles, in order to ruin Aristides, made use of *many* artifices, which would have covered him with infamy in the eyes of posterity, had 1 not 4 the eminent services 2 which he rendered his country 3 blotted out 5 that stain.

8. The consequences of *great passions* are blindness of mind and depravity of heart.

9. *Noblemen* should never forget that their high birth imposes great duties * on them.

6. *What, que de.*

7. *Ruin, perdre; made use of many, employer bien; artifices, manœuvres; covered, cond-3; with, de; infamy, opprobre; in, à; had, si; rendered, ind-3, à; blotted out, effacer, cond-3; stain, tache.*

8. *Of mind, of heart, de art.*

9. *Noblemen, gentilhomme; should, devoir, ind-1.*

RULE III. The article is put before proper names of countries, regions, rivers, winds, and mountains.

EXAMPLES.

La France a les Pyrénées et la Méditerranée au sud, la Suisse et la Savoie à l'est, les Pays-bas au nord, et l'océan à l'ouest;	France is bounded on the south by the Pyrenees and the Mediterranean, on the east by Switzerland and Savoy, on the north by the Netherlands, and on the west by the ocean.
---	--

La Tamise, le Rhône, l'aquilon les Alpes, le Cantal;	The Thames, the Rhone, the north wind, the Alps, the Cantal.
--	--

REMARK. We say, by apposition, *le mont Parnasse, le mont Valérien, etc. le fleuve Don, etc.* But we say, *la montagne de Tarare, etc. la rivière de Seine, etc.* We ought not to say *le fleuve du Rhône*, but simply *le Rhône*.

EXERCISE.

1. *Europe* is bounded on the north by the Frozen Ocean; on the south, by the Mediterranean Sea, which separates it from *Africa*; on the east, by the continent of *Asia*; on the west by

1. *Bounded, borné; on, à; frozen ocean, mer glaciale, f.; south, sud or midi; Mediterranean Sea, Méditerranée, f.; east*

the Atlantic Ocean. It contains the following 2 states 1: on the north, *Norway, Sweden, Denmark, and Russia*; in the middle, *Poland, Prussia, Germany, United Provinces, the Netherlands, France, Switzerland, Bohemia, Hungary, the British Isles*; on the south, *Spain, Portugal, Italy, Turkey in Europe*.

2. The principal rivers in Europe are: the *Volga, the Don or Tanais, and the Boristhenes or Nieper*, in Muscovy; the *Danube, the Rhine, and the Elbe*, in Germany; the *Vistula, or Wesel*, in Poland; the *Loire, the Seine, the Rhône, and the Garonne* in France; the *Ebro, the Tagus, and the Douro*, in Spain; the *Po*, in Italy; the *Thames, and the Severn* in England; and the *Shannon* in Ireland.

3. The principal mountains in Europe are the *Daarne Fields* between Norway and Sweden; *Mount Krapel* between Poland and Hungary; the *Pyrenean Mountains* between France and Spain; the *Alps*, which divide France and Germany from Italy.

4. The bleak north wind never blows here, and the heat of summer is tempered by the cooling 2 zephyrs 1, which arrive to refresh the air towards the middle of the day.

est or orient; west, ouest or occident; *Norway, Norwège; Sweden, Suède; Denmark, Danemark; Russia, Russie; Poland, Pologne, Prussia, Prusse; Germany, Allemagne; Netherlands, Pays-Bas; Switzerland, Suisse; Bohemia, Bohème; Hungary, la Hongrie; British Isles, îles Britanniques; Spain, Espagne; Turkey in, Turquie de.*

2. *Muscovy, Moscovie; Vistula, Vistale, f.; Loire, f.; Seine, f.; Rhone, m.; Garonne, f.; Ebro, Ebre, m.; Tagus, Tage, m.; Thames, Tamise, f.; Severn, Severoe, f.*

3. *Pyrenean Mountains, Pyrénées.*

4. *Bleak, rigoureux; north wind, aquilon; heat, ardeur; cooling, rafraîchissant; arrive, venir; to refresh, adoucir.*

EXCEPTIONS. The article is not used before the names of countries:

1st. When those countries have the names of their capitals: as *Naples est un pays délicieux*, Naples is a delightful country.

2dly. When those names are governed by the preposition *en*: as, *il est en France*, he is in France, *il est en Espagne*, he is in Spain.

3dly. When those names are governed by some preceding noun, and have the sense of an adjective: as *vins de France*, French wines; *noblesse d'Angleterre*, English nobility.

4thly. Lastly, when we speak of those countries as of places we come or set off from : as, *je viens de France*, I come from France ; *j'arrive d'Italie*, I am just arrived from Italy. But in this case, when we speak of the four parts of the world, the present practice favours the use of the article : as, *je viens de l'Amérique*, *j'arrive de l'Asie*.

EXERCISE.

1. *Naples* may be called a paradise, from its beauty and fertility. From this country 2 some suppose 1 *Virgil* took the model of the Elysian 2 Fields 1.

2. I have been prisoner in *Egypt*, as a * Phœnician ; under that name I have long suffered, and under that name I have been set at liberty.

3. He has received French and Spanish wines, Italian silks, Provence oil, and English wool.

4. We set sail from *Holland*, to go to the Cape of Good Hope.

5. I was but just arrived from *Russia*, when I had the misfortune to lose my father.

6. I had set off from *America*, when my brother arrived there.

1. From, à cause de ; from this country, que c'est là où ; some suppose, quelques persons penser.

2. Prisoner, captif ; under that name, c'est sous ce nom que (both alike.)

4. Set sail, partir ; to go, se rendre.

5. I was but just, ne faire que de.

6. Set off, partir ; there, y.

The article is also used before the names of countries, either distant or little known ; *la Chine*, China ; *le Japon*, Japan ; *le Mexique*, Mexico ; and before those which have been formed from common nouns ; *le Havre*, *le Perche*, *la Flèche*, etc.

REMARK. In English the article is generally omitted before names of countries.

CASES IN WHICH THE ARTICLE IS NOT USED.

RULE I. The article is omitted before nouns common, when, in using them, we do not say any thing on the extent of their signification.

EXAMPLES.

<i>Le sage n'a ni amour ni haine,</i>	The wise man has neither love nor hatred.
<i>Ils ont renversé religion, morale, gouvernement, sciences, beaux-arts, en un mot tout ce qui fait la gloire et la force d'un état ;</i>	They have overturned religion, morality, governments, sciences, fine arts, in a word, every thing which constitute the glory and strength of a state.

Hence the article is not employed before nouns.

1st. When they are in the form of a title or an address.

EXAMPLES.

<i>Préface,</i>	Preface,
<i>Livre premier,</i>	Book the first.
<i>Chapitre dix,</i>	Chapter the tenth.
<i>Il demeure rue Piccadilly, quartier St. James ;</i>	He lives in Piccadilly, St. James's.

2dly. When they are governed by the preposition *en*.

EXAMPLES.

<i>Regarder en pitié,</i>	To look with pity.
<i>Vivre en roi,</i>	To live like, or, as a king.

3dly. When they are joined to the verbs *avoir* or *faire*, with which they form only one idea.

EXAMPLES.

<i>Avoir peur,</i>	To be afraid.
<i>Faire pitié,</i>	To excite pity.

4thly. When they are used as an apostrophe or interjection.

EXAMPLE.

<i>Courage, soldats, tenez ferme ;</i>	Courage, soldiers, stand firm.
--	--------------------------------

5thly. When they serve to qualify a noun that precedes them.

EXAMPLES.

<i>Il est quelquefois plus qu'homme,</i>	He is sometimes more than man.
--	--------------------------------

<i>Son Altesse Royale le Duc d'York, Prince du sang royal d'Angleterre.</i>	His Royal Highness the Duke of York, Prince of the blood royal of England.
---	--

6thly. The article is not put before the substantive beginning an incidental sentence, which is opposed to what has been said.

EXAMPLES.

<i>Tous les peuples de la terre ont une idée plus ou moins déve- loppée d'un Etre suprême ; preuve évidente que le péché originel n'a pas tout-à-fait ob- scurci l'entendement :</i>	All the nations of the earth have an idea more or less clear of a Supreme Being ; an evi- dent proof that original sin has not totally obscured the under- standing.
--	---

7thly. When they are governed by the words *genre, espèce, sorte*, and such like.

EXAMPLES.

<i>Sorte de fruit, Genre d'ouvrage,</i>	A sort of fruit. A kind of work.
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EXERCISE.

1. The highways are bordered with *laurels, pomegranates, jessamines*, and other trees which * are * always green and always in bloom. The mountains are covered with *flocks*, which yield a fine wool in great request with all the known 2 nations 1 of the world.

2. The fleets of Solomon, under the conduct of the Phœnicians, made frequent voyages to the land of Ophir and Tharsis (of the kingdom of Sophala, in Ethiopia.) whence they returned at the end of three years, laden with *gold, silver, ivory, precious 2 stones 1*, and other kinds of merchandize.

3. *Costly furniture 2* is not allowed there 1, nor *magnificent attire*, nor *sumptuous feasts*, nor *gilded palaces*.

4. We contemplated with pleasure the extensive fields covered with yellow ears of corn, the * *rich gifts* of bounteous Ceres.

1. *Highways*, chemin ; *with laurels*, de lauriers ; *pomegranates*, grenadiers ; *in bloom*, fleuri ; *yield*, fournir ; *wool*, laine, pl. in great request, recherché ; *with*, de ; *of the world*.*

2. *Made*, ind-2 ; *whence*, d'où ; *returned*, revenir ; *end*, bout ; *laden*, chargé.

3. *Is not allowed there*, on n'y souffre ni ; *furniture*, meuble ; *costly*, précieux ; *attire*, ornement ; *feast*, repas.

4. *Extensive*, vaste ; *fields*, campagne ; *yellow*, jaune ; *ears*, épi ; *bounteous*, fécond.

5. He was in a kind of *ecstasy* when he perceived us.
 6. In the most corrupt age, he lived and died as a *wise man*.
 7. Are you surprised that the worthiest 2 men I are *but men*, and betray some remains of the weakness of humanity, amid the innumerable 2 snares I and difficulties which* are* inseparable from royalty.
 8. He excited our *pity*, when we saw him after his disgrace.
 9. Hear then, O nations full of valour! and you O chiefs, so wise and so united! hear what I have* to* offer you.
 10. Out of this cavern issued, from time to time, a black 2 thick smoke I, which made a sort of night at mid-day.
-
5. In a kind of, comme en.
 6. Age, siècle.
 7. That, de ce que; worthy, estimable; but, encore; betray, montrer; remains, reste; snares, piège; difficulties, embarras.
 8. He excited our pity, il nous fit pitié.
 9. Hear, écouter.
 10. Out of, de; issued, sortir; thick, et épais; smoke, fumée; mid-day, milieu du jour.

RULE III. The article is not used, either before nouns preceded by the pronominal adjectives *mon, ton, son, notre, votre, leur, ce, nul, aucun, chaque, tout* (used for *chaque*,) *certain, plusieurs, tel*, or before those which are preceded by a cardinal number without any relation whatever.

EXAMPLES.

Nos mœurs mettent le prix à nos richesses.	Our manners fix the value of our riches.
Toute nation a ses lois,	Each nation has its laws.
Cent ignorans doivent-ils l'emporter sur un homme instruit?	Are a hundred blockheads to be preferred to one learned man?

EXERCISE.

1. That good father was happy in his children, and his children were happy in him.
 2. These imitative 2 sounds I are common to all languages, and form, as it were, their* real basis.
 3. Every man has his foibles, his moments of humour, even his irregularities.
-
2. Common, fondu; to, dans; and form, as it were, et ils en ont comme; real, fondamentale.

4. *Each plant has virtues peculiar to it, the knowledge of which could not but be infinitely useful.*

5. *In all his instructions, he is careful to remember that grammar, logic, and rhetoric, are three sisters that ought never to be disjoined.*

4. *Peculiar, qui sont propres ; to it, lui ; could, cond-1 ; not but, ne que.*

6. *He is careful to remember, ne point perdre de vue ; ought, on devoir, ind-1 ; to be disjoined, séparer.*

RULE III. Proper names of deities, men, animals, towns, and particular places, are without the article, but they take it when used in a limited sense.

EXAMPLES.

Dieu a créé le ciel et la terre,	God has made heaven and earth.
Jupiter étoit le premier des dieux,	Jupiter was the first of the gods.
Bucéphale étoit le cheval d'Alexandre,	Bucephalus was Alexander's horse.
Rome est une ville d'une grande beauté,	Rome is a city of great beauty.

But we ought to say, *le Dieu des Chrétiens*, the God of the Christians ; *le Dieu de paix*, the God of peace ; *le Jupiter d'Homère*, Homer's Jupiter ; *le Bucéphale d'Alexandre*, Alexander's Bucephalus ; *l'ancienne Rome*, ancient Rome ; *la Rome moderne*, modern Rome.

If, in imitation of the Italians, we use the article before the names of painters and poets of that nation, except *Michel-Ange* and *Raphael*, it is because the expression is elliptical, the words *peintre*, *poète*, or *seigneur*, being understood.

EXERCISE.

1. *Jupiter, son of Saturn and Cible or Ops, after having expelled his father from the throne, divided the paternal* inheritance with his two brothers, Neptune and Pluto.*

1. *Expelled, chasser ; divided, en partager ; inheritance, héritage.*



III. When a noun is accompanied by two adjectives, expressing opposite qualities, the article is repeated before each adjective.

EXAMPLES.

les nouveaux soldats	The old and the new soldiers
pleins d'ardeur,	are full of ardour.
de fréquenter la bonne	We ought to frequent good and
et fuir la mau-	shun bad company.

NOTE. The rule must be strictly attended to, when the qualities expressed by the adjectives are opposite; but those qualities may be either nearly opposite, or merely different, without being opposite. In the first instance, the article is not repeated: *le sage et pieux Fénélon*; in the second, it is permitted to repeat it: as *Le sensible et l'ingénieux*.

In French the substantive must be joined to the adjective, when it is governed by different

EXERCISE.

ancient 1 and modern 3 writers 2 are not agreed upon

A wise man preserves the same tranquillity of mind in good fortune.

A man who is jealous of his reputation frequents good and bad company.

Sound and vigorous thoughts were always the offspring of

Writers, auteurs; are agreed, s'accorder.

The wise man, le sage; preserves, conserve.

Illness, étioler.

Vigorous, fort; offspring, fruit.

RULE III. The article is used before the adjective which is joined to a proper name, either to express a quality, or to distinguish the person spoken of from those who might bear the same name.

EXAMPLES.

Le sublime Bossuet,

The sublime Bossuet.

Le saint Grégoire,

The saint Gregory.

Le vertueux Flaton,

The virtuous Flaton.

Le bon Louis,

The good Louis.

Le grand Bossuet,

The great Bossuet.

Le bon Louis,

The good Louis.

REMARK. The adjective which is joined to a proper name may either precede or follow that name. If it precede, it expresses a quality which may be common to many; if it follow, it expresses a distinguished quality. These two expressions, *Le savant Varron* and *Varron le savant*, do not convey the same meaning: in the first, we merely give to *Varron* the quality of *savant*; in the second, we mean to say, that there are several persons of the name of *Varron*, and that the one we are speaking of is distinguished for his learning.

EXERCISE.

1. The great Corneille astonishes by beauties of the first class, and by faults of the worst taste. If the tender Racine does not often rise so high, at least he is always equal, and possesses the art of always interesting the heart.

2. The more we read the fables of the good and artless La Fontaine, the more we are convinced they are a book for all ages, and the manual of the man of taste.

3. It was only under the reign of Louis the Just (XIII) that good taste began to show itself in France, but it was under that of Louis the Great that it was carried to perfection.

1. *By*, par des; *class*, ordre; *is always equal*, se soutenir; *possesses*, avoir.

2. *The more we*, plus on; *artless*, simple; *are convinced*, on se convaincre; *they are*, que c'est; *a*, le; *for*, de; *manual*, manuel.

3. *Only*, ne que; *show itself*, se montrer; *carried*, porter à.

RULE IV. When a superlative relative is placed before a substantive, the article serves for both; if after it, the article is to be repeated before each.

EXAMPLE.

Les plus habiles gens font quelquefois les plus grandes fautes,

or

Les gens les plus habiles font quelquefois les fautes les plus grandes.
The ablest men sometimes commit the grossest blunders.

EXERCISE.

1. It has been said of the Telemachus of the virtuous Fenelon, that it is the most useful 2 present 1 the Muses have made to man; for, could the happiness of mankind be produced by a poem, it would be by that.

1. *It has been said*, on a dit; *present*, don que; *have made* subj-3; *could* (if the, etc. could, ind-2;) *mankind*, genre humain; *be produced by*, naître de; *would be*, naître, cond-1.

2. The smoothest 2 waters 1 often conceal the most dangerous 2 gulfs 1.

2. *Smoothest, tranquille.*

II.

THE PLACE OF THE ADJECTIVES.

RULE I. Pronominal adjectives, and adjectives of number, are placed before the substantive, as are generally the following sixteen, viz. *beau, bon, brave, cher, chétif, grand, gros, jeune, mauvais, méchant, meilleur, moindre, petit, saint, vieux*, and *vrai*, when taken in their literal sense.

EXAMPLES.

<i>Mon père,</i>	<i>quel homme,</i>	<i>plusieurs officiers,</i>	<i>grand homme,</i>
My father.	what man.	several officers.	great man.
<i>Vieille femme,</i>	<i>dix guinées,</i>	<i>six arbres etc.</i>	
Old woman.	ten guineas.	six trees, etc.	

EXCEPTIONS. 1st. We must except the pronoun *quelconque*.

EXAMPLE.

Raison quelconque, | Reason whatever.

2d. The adjectives of number, joined to proper names, pronouns, and substantives, are quotations without the article.

EXAMPLES.

<i>George trois,</i>	George the third.
<i>Lui dixième,</i>	He the tenth.
<i>Chapitre dix,</i>	Chapter the tenth.
<i>Page trente,</i>	Page thirty.

3d. The sixteen adjectives before mentioned, when they are joined by a conjunction to another adjective, which is to be placed after the substantive.

EXAMPLE.

C'est une femme grande et bien faite, | She is a woman tall and well made.

REMARK. In English, two, or even several adjectives may qualify a substantive, without a conjunction; but in French, they are generally joined by

conjunction : as, *c'est un homme aimable et poli*, he is an amiable, well-behaved man ; except when custom allows the substantives to be placed between two adjectives : as, *c'est un grand homme sec*, he is a tall thin man.

EXERCISE.

1. There have been ages, when a *great man* was a sort of prodigy produced by a mistake of nature.

2. In almost all nations, the *great geniuses* that have adorned them were contemporaries.

3. *Young people*, says Horace, are supple to the impressions of vice, lavish, presumptuous, and equally impetuous and light in their passions ; *old people*, on the contrary, are covetous, dilatory, timid, ever alarmed under the future, always complaining, hard to please, panegyrists of times past, censors of the present, and great givers of advice.

4. *What man* was ever satisfied with his fortune, and dissatisfied with his wit ?

5. *Thirty chambers* which have a communication one with another, and each of them an iron door, with six huge bolts, are the places where he shuts himself up.

1. *Ages*, des siècles ; *when*, où ; *produced*, enfanter.

2. *In*, chez ; *nations*, peuple ; *adorned*, illustrer, ind-4.

3. *People*, gens ; *supple*, souple ; *lavish*, prodigue ; *impetuous*, vif ; *old*, f. pl. (the following adjectives m. pl. ;) *covetous*, avare ; *dilatory*, temporiseur ; *about*, sur ; *complaining*, plaintif ; *hard*, difficile ; *please*, contenter ; *times*, sing. ; *givers*, donneur.

4. *Dissatisfied*, mécontent.

5. *Have a communication*, communiquer ; *each of them*, dont chacun avoir ; *huge*, gros ; *bolts*, verrou ; *places*, lieu, sing. ; *shuts himself*, se renfermer.

RULE II. In general, adjectives formed from the participle present of verbs are always placed after the substantive ; *ouvrage divertissant*, entertaining work ; and also those formed from the participle past ; *figure arrondie*, round figure ; those denoting form : *table ovale*, oval table ; colour : *maison blanche*, white house ; taste : *herbe amère*, bitter herb ; sound : *orgue harmonieux*, harmonious organ ; an idea of action : *procureur actif*, active attorney ; or, an effect pro-

duced : *coutume abusive*, custom founded in abuse ; a quality relative to the nature of a thing : *ordre grammatical*, grammatical order ; or, to the species of a thing : *qualité occulte*, occult quality ; adjectives expressing a nation : *générosité Angloise*, English generosity ; those in *esque*, *il*, *ule*, *ic*, *ique*, : *style burlesque*, burlesque style ; *jargon puéril*, childish jargon ; *femme crédule*, credulous woman ; *bien public*, public welfare ; *ris sardonique*, sardonic grin ; and perhaps a few others : but in this, custom is to be consulted as the best guide.

EXERCISE.

1. An *affected* simplicity is a *refined* imposture.
2. The *smiling* images of Theocritus, Virgil, and Gessner, excite in the soul a soft sensibility.
3. In that *antique* palace are to be seen neither *wreathed* columns, nor *gilded* wainscots, nor *valuable* basso-relievos, nor ceilings *curiously painted*, nor *grotesque* figures of animals which never had existence but in the imagination of a child or a madman.
4. If *human* life is exposed to many troubles, it is also susceptible of many pleasures.
5. A *ridiculous* man is seldom so by halves.
6. *Spanish* manners have, at first sight, something harsh and uncivilized.
7. *French* urbanity has become a proverb among *foreign* nations.

1. *Refined*, délicat.
2. *Smiling*, riant ; *excite*, porter ; *soft*, doux.
3. *Are to be seen*, on ne voit ; *wreathed*, torse ; *wainscots*, lambris ; *basso-relievos*, bas relief ; *ceilings*, plafond ; *curiously*, artistement ; *had existence*, exister.
4. *Many*, bien de ; *troubles*, peine.
5. *So*, le ; *by halves*, à demi.
6. *Spanish*, Espagnol ; *manners*, mœurs ; *at first sight*, au premier abord ; *uncivilised*, sauvage.
7. *Become*, passer en ; *among*, chez.

RULE III. Although it may seem that adjectives expressing moral qualities are placed indifferently before or after the substantive, yet it is taste alone, and a correct ear, that can assign their proper situation.

In conversation, or in a broken, loose style, it may be indifferent to say *femme aimable*, or *aimable femme* ;

talens sublimes, or *sublimes talens*, etc. but in the dignified style the place of the adjective may, in a variety of instances, affect the beauty of a sentence.

EXERCISE.

1. An *amiable* woman gives to every thing she says an *inexpressible* grace ; the more we hear the more we wish to hear her.

2. The *majestic* eloquence of Bossuet is like a river which carries away every thing in the rapidity of its course.

3. The *sublime* compositions of Rubens have made 1 an English traveller³ say 2, that this *famous* painter was born in Flanders through a mistake of nature.

1. Give to, répandre sur ; *inexpressible*, inexprimable ; we, on.

2. *Majestic*, majestueux ; river, fleuve ; carries away, entraîner : course, cours, m.

3. Say, dire à ; famous, célèbre ; through, par ; mistake, méprise.

III.

REGIMEN OF THE ADJECTIVE.

RULE. A noun may be governed by two adjectives, provided those adjectives do not require different regimens. Thus we say, *Cet homme est utile et cher à sa famille*, that man is useful and beloved by his family ; because the adjective *utile* does not govern the preposition *de*.

EXERCISE.

1. A young man whose actions are all regulated by honour, and whose only aim is perfection in every thing, is *beloved and courted* by every body.

2. Cardinal Richelieu was all his lifetime feared and hated by the great whom he had humbled.

3. A young lady, mild, polite, and delicate, who sees in the advantage of birth, riches, wit, and beauty, nothing but incitements to virtue, is very certain of being beloved and esteemed by every body.

1. Actions are regulated by honour, l'honneur dirige les actions ; whose only aim is, qui ne se propose que ; courted, recherché.

3. Young lady, demoiselle ; delicate, décent ; nothing but, ne que ; incitements, encouragement ; certain, assuré.

IV.

ADJECTIVES OF NUMBER.

Unième, is used only after *vingt*, *trente*, *quarante*, *cinquante*, *soixante*, *quatre-vingt*, *cent*, and *mille*. *C'est la vingt-unième fois*, it is the twenty-first time.

Cent in the plural takes *s*, except when followed by another noun of number: as, *ils étoient deux cents*, they were two hundred; but we say, *ils étoient deux cent dix*, they were two hundred and ten; *trois cents hommes*, three hundred men. *Vingt*, in *quatre-vingt*, and *six-vingt*, also takes *s* when followed by a substantive: as, *quatre-vingts hommes*, eighty men; *six-vingts abricots*: but it takes no *s* when followed by another number, *quatre-vingt-un arbres*, *quatre-vingt-dix hommes*. The ordinal numbers, collective and distributive, always take the mark of the plural: *les premières douzaines*, the first dozens; *les quatre cinquièmes*, the four-fifths.

In dates we write *mil*: as, *mil sept cent quatre-vingt-dix-neuf*, one thousand seven hundred and ninety-nine. On all other occasions we write *mille*, which never takes the sign of the plural: as, *dix mille hommes*, ten thousand men; *quatre mille chevaux*, four thousand horses.

REMARK. *Cent* and *mille* are used indefinitely: as, *il lui fit cent caresses*, he showed him a hundred marks of kindness; *faites-lui mille amitiés*, present him a thousand compliments.

EXERCISE.

1. It was the thirty-first year after so glorious a peace, when the war broke out again with a fury of which history offers few examples.

2. There were only three hundred, and, in spite of their inferiority, they attacked the enemy, beat and dispersed them.

3. He has sold his country house for* two thousand five hundred and fifty pounds.

1. Year, année; when, que; broke out again, se rallumer.

2. Only, ne que; in spite of, malgré.

3. Pounds, livre sterling.

4. Choose out of your nursery eighty fruit-trees and ninety dwarf-trees, divide them into dozens, and put in the two first dozens of each sort, those whose fruits are the most esteemed.

5. When Louis the Fourteenth made his entry into Strasbourg, the Swiss deputies being come to pay their respects to him, Le Tellier, archbishop of Rheims, who saw among them the bishop of Basle, said to one near him: That bishop is apparently some worthless character.—How, replied the other, he has a hundred thousand livres a year.—Oh! Oh! said the archbishop, he is then an honest man; and showed him a thousand civilities.

4. Out of, dans; nursery, pépinière; fruit trees, pied d'arbre fruitier; dwarf-trees, arbre nain; divide, partager.

5. Swiss (of the Swiss;) pay, présenter; respect, hommage, pl.: one near him, son voisin; that bishop, etc. c'est un misérable apparemment que cet évêque; a year, de rente; showed, faire; civilities, caresse.

We say, *le onze, du onze, au onze, sur les onze heures, sur les une heure*, pronouncing the words *onze* and *une* as if they were written with an *h* aspirated.

The cardinal numbers are used instead of the ordinal.

1st. In speaking of the hours and in calculating time: as, *il est trois heures*, it is three o'clock; *l'an mil sept cent dix*, the year one thousand seven hundred and ten.

2dly. In speaking of all the days of the month except the first: *le premier de Mars*, the first of March.

3dly. In speaking of the order of sovereigns and princes: as, *Louis seize, Georges trois*; except the first two of the series: as, *Henri premier, George second*. We also say, *Charles-Quint, Sixte-Quint*, instead of *Charles cinq, Empereur*, and *Sixte cinq, Pape*; but this expression *quint*, derived from the Latin word *quintus*, is only used in these two instances.

EXERCISE.

1. They made in the parish and in the neighbouring places a collection which produced a hundred and twenty-one guineas.

1. They, on; neighbouring places, voisinage, sing.; collection, quête.

2. William, surnamed the Conqueror, king of England and duke of Normandy, was one of the greatest generals of the eleventh century : he was born at Falaise, and was the natural son of Robert, duke of Normandy, and of Arlotte, a furrier's daughter.

3. Make haste ; it will soon be ten o'clock. We shall have a good deal of difficulty to arrive in time.

4. The winter was so severe in one thousand seven hundred and nine, that there was but one olive-tree that resisted it * in a plain where there had been more than ten thousand.

5. It was the twenty-first of January one thousand seven hundred and ninety three, that the unhappy Louis the sixteenth was led to the scaffold.

2. William, Guillaume ; century, siècle ; furrier, fourreur.

3. Make haste, se dépêcher ; will be, ind-1 ; a good deal of difficulty, bien de la peine ; in, à.

4. Severe, rude ; but, de que ; olive-tree, olivier ; had been, ind-2.

CHAPTER IV.

OF THE PRONOUN.

I.

PERSONAL PRONOUNS.

I.

Office of Personal Pronouns.

The personal pronouns have the three characteristics of the substantive ; that is, subject, regimen, and apostrophe ; but with this difference, that some always form the subject ; two only are used as an apostrophe ; some always form the regimen ; and lastly others are sometimes the subject and sometimes the regimen.

Je, tu, il, and ils are always the subject ; these four pronouns cannot be separated from the verb which they govern, but by personal pronouns acting as a regimen, or by the negative *ne*.

EXAMPLES.

Je ne lui en veux rien dire,

| I will say nothing to him about it.

*Tu en apprendras des nouvelles,
Il nous raconta son histoire,
Ils sont survenus à l'improviste,*

*Thou wilt hear news of it.
He told us his history.
They are come unexpectedly.*

The two acting as an apostrophe are *toi* and *vous*, whether they stand alone or are preceded by the interjection *ô* : as, *toi, ô toi, vous, ô vous*.

EXERCISE.

1. The better to bear the irksomeness of captivity and solitude, I sought for books : for I was overwhelmed with melancholy, for want of some instruction to cherish and support my mind.

2. Since thou art more obdurate and unjust than thy father, mayest thou suffer evils more lasting and cruel than his.

3. What! say they, do not men die fast enough without destroying each other? Life is so short, and yet it seems that it appears too long for them. Are they sent into the world to tear each other in pieces, and to make themselves mutually wretched?

4. O thou, my son, my dear son, ease my heart; restore me what is dearer to me than my life. Restore to me my lost son, and restore thyself to thyself.

5. O ye, who hear me with so much attention, believe not that I despise men: no, no, I am sensible how glorious it is to toil to make them virtuous and happy; but this toil is full of anxieties and dangers.

1. *To bear*, pour supporter; *irksomeness*, ennui; *overwhelmed with*, accablé de; *for want*, faute; *to cherish*, qui pût nourrir; *support*, soutenir.

2. *Obdurate*, dur; *mayest*, pouvoir, subj-1; *lasting*, long.

3. *Die fast enough*, être assez mortel; *destroying each other*, se donner encore une mort précipitée; *sent into*, sur; *world*, terre; *tear in pieces*, se déchirer; *make themselves*, se rendre.

4. *Ease*, soulager; *restore*, rendre; *lost* (whom I have lost), perdre.

5. *I am sensible*, savoir; *glorious*, grand; *to toil*, travailler à; *toil*, travail; *anxiety*, inquiétude.

Me, te, se, leur, le, la, les, y, and *en*, are always used as a regimen; direct, if they are the object of the action expressed by the verb, or indirect, if they bear a relation which may be expressed by the prepositions *à* or *de*. They always precede the verb, except sometimes in the imperative, and can never be sepa-

rated from it by another word, not even by the negation.

REMARK. However, some of these pronouns may be separated from the verb in the infinitive by the words *tout*, *rien*, and *jamais*.

EXAMPLES.

<i>C'est leur tout refuser,</i>	| It is refusing them every thing.
<i>C'est ne me rien permettre,</i>	| It is allowing me nothing.
<i>Il a juré de ne lui jamais pardonner,</i>	| He has sworn he would never pardon him.

Me, *te*, *se*, are sometimes regimen direct, and sometimes regimen indirect ; they are regimen direct, when they represent *moi*, *toi*, *soi* ; they are the regimen indirect, when they supply the place of *à moi*, *à toi*, *à soi*.

EXAMPLES.

<i>Vous me soupçonnez mal à-propos,</i>	| You suspect me unjustly.
<i>Je t'en remercie,</i>	| I thank thee for it.
<i>Il se perd de gaieté de cœur,</i>	| He ruins himself out of wantonness.
<i>Vous me donnez un sage conseil,</i>	| You give me prudent advice.
<i>Je te donne cela,</i>	| I give thee that.
<i>Il se donne du mouvement,</i>	| He is always in motion.

Leur is always indirect, because it stands for *à eux* or *à elles*.

EXAMPLE.

<i>Je leur représentai le tort qu'ils ou qu'elles se faisoient,</i>	I represented to them the injury they did themselves,
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EXERCISE.

1. He has been speaking to them with such energy as has astonished them.
2. Women ought to be very circumspect ; for a mere appearance is sometimes more prejudicial to them than a real fault.

1. *Such energy as*, une force qui.

2. *Mere*, simple ; *is more prejudicial*, faire plus de tort.

3. He comes up to me with a smiling air, and pressing my hands, says, My friend I expect you to-morrow at my house.

4. He said to me : Wilt thou torment thyself incessantly for advantages, the enjoyment of which I could not render thee more happy ! Cast thy eyes round thee, see how every thing smileth at thee, and seemeth to invite thee to prefer a retired and tranquil life to the tumultuous pleasures of a vain world.

5. The ambitious man* agitates, torments, and destroys himself to obtain the places or honours to which he aspires ; and when he has obtained them, he is still not satisfied.

3. Comes up . . with, aborder . . de ; pressing, serrer ; my hands, la main ; at my house, chez moi.

4. Incessantly, sans cesse ; advantages, des biens ; could, savoir, cond-1 ; cast, porter ; thy, art. ; smileth, sourire.

6. Destroys, consumer ; to, pour.

Le, la, les, are always direct, and *y* indirect : as, *je le vois, je la vois, je les vois*, that is, *je vois lui, je vois elle, je vois eux or elles* ; *je n'y entends rien*, I understand nothing of it ; that is, *je n'entends rien à cela*.

En is generally indirect, because its principal use is to represent a substantive and the preposition *de*.

REMARK. We have said *generally*, because, in our opinion, *en* may be the regimen direct, or at least perform the function of it, whenever it is substituted for the member of an elliptical phrase : *avez vous reçu de l'argent ? oui, j'en ai reçu* ; have you received any money ? yes, I have received some : in phrases of this kind there is an ellipsis of these words, *un peu, beaucoup, une portion*, or some similar expressions.

EXERCISE.

1. I have known him since his childhood, and I always loved him on account of the goodness of his character.

2. This woman is always occupied in doing good works ; you see her constantly consoling the unhappy, relieving the poor, reconciling enemies, and promoting the happiness of every one around her.

1. Have known, connoître, ind-1 ; loved, ind-4 ; on account, à cause ; the goodness of his (his good.)

2. In, à ; works, œuvres, f. pl. ; constantly, sans cesse ; consoling, etc., inf-1 ; promoting, faire ; every one around her, tout ce qui l'environne.

3. The more you live with men, the more you will be convinced that it is necessary to know them well before you * form a connexion with them.

4. Enjoy the pleasures of the world, I consent to it ; but never give yourself up to them.

5. I shall never consent to that foolish scheme ; do not mention it any * more.

6. Have you received some copies of the new work ? Yes, I have (received some.)

3. Live, ind-7 ; be convinced, se convaincre ; before, avant de : form a connexion, vous lier.

4. Enjoy, jouir de ; give yourself up, se livrer.

5. Scheme, entreprise ; mention, parler de.

6. Copies, exemplaire.

Those which are sometimes the subject and sometimes the regimen are *nous, vous, moi, toi, lui, elle, eux, elles*.

Nous and *vous* may be the subject ; *nous aimons, vous aimez* ; the regimen direct, *ils nous aiment, ils vous aiment* ; and indirect, *ils nous parlent, ils vous parlent*.

In general, *moi, toi*, are only the subject by apposition or reduplication, whether they follow the verb, as, *je prétends moi, tu dis donc toi* ; or precede it, as, *moi, dont il déchire la réputation, je ne lui ai rendu que de bons offices* ; I, whose reputation he is blackening, always did him acts of kindness ; *toi, qui fais tant le brave, oserois tu*, etc. wouldst thou, who pretendest to be so brave, dare, etc.

REMARK. Sometimes the personal pronouns *je* and *tu* are not expressed, but understood : as, *moi, trahir le meilleur de mes amis ! I, betray my best friend ! faire une lâcheté, toi !* thou be guilty of such baseness ! where it is easy to supply the expression *je voudrois, tu pourrois*.

They are likewise the subject when they are placed in a kind of apposition expressed by *ce* and *il* in impersonal verbs : as, *qui fut bien aise ? ce fut moi ; ce ne peut être que toi ; que vous reste-t-il ? moi*.

After a conjunction, they are either the subject or regimen, according to the nature of the phrase : as,

nous y étions, mon père et moi ; il ne craint ni toi ni moi.

In phrases which are not imperative, *toi* and *moi* can only be the regimen by apposition before or after the verb : as, *voudriez-vous me perdre, moi, votre allié, etc. toi, je te soupçonnerois de perfidie.*

After a preposition they alone can be employed : as, *vous servirez-vous de moi ; selon moi, vous avez raison ; il est fâché contre toi.*

What I have just remarked of *toi*, and *moi*, is applicable to *lui*, but with this difference, that in the imperative, *lui* can only be the regimen after *que*, signifying *only*, or in distributive phrases : as, *n'aimez que lui, je ne le trouve pas mauvais, mais ne me haïssez pas ;* that you should like only him, I do not disapprove, but do not hate me ; *protégez-nous, lui à cause de, etc. et moi, parce que, etc.* it may likewise be said so by apposition, *aimez-le, lui que, etc.*

Eux is employed in the same manner as *lui*, but differs from it in this, that it cannot be the regimen indirect, except after a preposition : as, *parliez-vous d'eux ? est-ce à eux que vous parlez ?*

REMARK. *Lui* and *eux* may be the subject in distributive phrases without being in apposition : as, *mes frères et mon cousin m'ont secouru ; eux m'ont relevé, et lui m'a pansé ;* my brothers and cousin have assisted me ; they have taken me up, and he has bound up my wounds.

The natural office of *elle* and *elles*, is to form the subject ; however, all the other uses of which we have now been speaking suit them, except that they cannot be the regimen indirect, unless preceded by a preposition : as, *c'est à elles que je parle.*

EXERCISE.

1. In the education of youth, we should propose to ourselves to cultivate, to polish their understanding, and thus to enable

1. Youth, jeunes gens ; should, devoir, ind-1 ; to cultivate, (to them :) to polish, (to them,) orner ; understanding, l'esprit ;

them to fill with dignity the different stations assigned them ; but above all, we ought to instruct them in that religious worship which God requires of them.

2. What ! you would suffer yourself to be overwhelmed by adversity !

3. I ! stoop to the man who has imbrued his hands in the blood of his king.

4. Thou ! take that undertaking upon thyself ! Canst * thou think of it ?

5. Your two brothers and mine take charge of the enterprise ; they find the money, and he will manage the work.

6. It is I who have engaged him to undertake this journey.

7. It is thou who hast brought this misfortune upon thyself.

8. When you are at Rome, write to me as often as you can, and give me an account of every thing that can interest me.

9. He told it to thee thyself.

10. Fortune, like a traveller, shifts from inn to inn ; if she lodges to-day with me, to-morrow, perhaps, she will lodge with thee.

11. Whom dost thou think we were talking of ? it was of thee.

12. Descartes deserves immortal praise, because it was he who made reason triumph over authority in philosophy.

13. He is displeasing to himself.

14. She is never satisfied with herself.

15. The indiscreet often betray themselves.

16. Saumaise, speaking of the English authors, said, that he had learned more from them than from any other.

enable, disposer ; stations, place ; (which are) assigned (to) them ; worship, culte ; requires, demander.

2. *Suffer yourself, se laisser, cond-1 ; to be overwhelmed, abattre.*

3. *Stoop to, m'abaisser devant ; imbrued, souiller ; in, de.*

4. *Take upon thyself, te charger ; of it, y.*

5. *Take charge, se charger ; find, fournir ; money, fonds, pl. ; manage, conduire.*

6. *Undertake, faire ; journey, voyage.*

7. *Hast brought on thyself, s'attirer, ind-4.*

8. *Are, ind-7 ; can, ind-7 ; give, faire ; an account, le détail.*

9. *Told, dire, ind-4.*

10. *Shifts from inn to inn, changer d'auberge ; with, chez ; she will lodge, ce être.*

11. *Were talking, parler, subj-2.*

12. *Triumph over, triompher de.*

13. *Is displeasing, se déplaire.*

15. *Betray, se trahir.*

17. To love a person, is to render him, on every occasion, all the services in our power, and to afford him, in society, every comfort that depends upon us.

17. *In our power*, dont on est capable ; *afford*, procurer à ; *comfort*, agrément ; *depends upon*, dépendre de.

II.

ON THE PRONOUN *soi*.

Soi is generally placed with a preposition and in phrases where there is an indeterminate pronoun either expressed or understood: *on doit rarement parler de soi, il est essentiel de prendre garde à soi*. In this case it is the regimen indirect.

But it may stand without a preposition. 1st. With the verb *être*: as, *en cherchant à tromper les autres, c'est souvent soi qu'on trompe*, or, *on est souvent trompé soi-même*; in attempting to deceive others we frequently deceive ourselves. In this situation it is the subject.

2dly. After *ne que*: as, *n'aimer que soi c'est n'être bon à rien*, to love only ourselves, is being good for very little; or by apposition: as, *penser ainsi c'est s'aveugler soi-même*, to think in this manner is to blind one's self. It is in these examples the regimen.

When *de soi* and *en soi* are used in a definite sense speaking of things, they mean *de sa nature*, and *dans sa nature*.

EXERCISE.

1. To excuse in one's self the follies which one cannot excuse in others, is to prefer being a fool one's self to seeing others so.

2. To be too much dissatisfied with ourselves is a weakness; but to be too much satisfied (*with ourselves*) is (a) folly.

3. We ought to despise no one: how often have we needed the assistance of one more insignificant than ourselves?

1. *Follies*, sottises; *others*, autrui; *prefer*, aimer mieux; *fool*, sot; *to seeing*, que de voir; *so*, tel.

3. *We ought*, falloir, ind-1; *how often*, combien de fois; *we*, on; *needed the assistance*, n'avoir pas besoin; *insignificant*, petit.

4. If we did not attend so much to ourselves, there would be less egotism in the world.

5. Vice is odious in itself.

6. The loadstone attracts iron (to itself.)

4. *We, on ; attended to, s'occuper de ; egotism, égoïsme.*

6. *Loadstone, aimant.*

III.

CASES WHERE THE PRONOUNS *elle, elles, eux, lui, leur*,
MAY APPLY TO THINGS.

The personal pronouns *elle* and *elles*, when the regimen, generally apply to persons only. We say speaking of a woman : *Je m'approchai d'elle, je m'assis près d'elle* ; but we say, speaking of a table : *Je m'en approchai, je m'assis auprès.*

But when these pronouns are governed by the prepositions *avec, après, à, de, pour, en*, etc. they may very well be applied to things. We say,

Speaking of a river : *Cette rivière est si rapide quand elle déborde, qu'elle entraîne avec elle tout ce qu'elle rencontre ; elle ne laisse après elle que du sable et des cailloux* : that river is so rapid when it overflows, that it carries away every thing it meets with in its course ; it leaves nothing behind but sand and pebbles.

And speaking of an enemy's army : *nous marchâmes à elle*, we marched up to it. We cannot even express ourselves in any other way.

In speaking of things, reasons, truth, etc. we say also : *ces choses sont bonnes d'elles-mêmes*, these things are good in themselves ; *j'aime la vérité au point que je sacrifierois tout pour elle*, I love truth to that degree, that I would sacrifice every thing for it ; *ces raisons sont solides en elles-mêmes*, those reasons are solid in themselves.

After the verb *être*, they are applied only to persons, and likewise when they are followed by the relative *qui* and *que* ; as, *c'est à elle, c'est d'elles que je parle, c'est elle-même qui vient.*

The same may be said of the pronoun *eux*, which is also generally applied to persons only ; yet custom

allows us to say : *ce chien et ces oiseaux font tout mon plaisir, je n'aime qu'eux ; eux seuls sont mon amusement, je ne songe qu'à eux* : this dog and these birds are all my pleasure, I love nothing but them ; they alone are my diversion, I think of nothing else. *Lui* and *leur* are generally applied to persons, but are sometimes used in speaking of animals, plants, and even inanimate objects : *ces chevaux sont rendus, faites-leur donner un peu de vin* ; those horses are exhausted, give them a little wine ; *ces orangers vont périr, si on ne leur donne de l'eau* ; those orange-trees will die unless they have a little water ; *ces murs sont mal faits, on ne leur a pas donné assez de talus* ; those walls are badly built, they have not sufficient inclination.

Thus much being premised, we shall give the following—

RULE. The pronouns *elle, elles, eux, lui, and leur*, ought never to be applied to things, except when custom does not allow them to be replaced by the pronouns *y* and *en*.

EXERCISE.

1. Virtue is the first of blessings ; it is from it alone we are to expect happiness.

2. The labyrinth had been built upon the lake Mæris, and they had given it a prospect proportioned to its grandeur.

3. Mountains are frequented on account of the air one breathes on them : how many people are indebted to them for the recovery of their health ?

4. War brings in its train numberless evils.

5. It is a delicate affair which must not be too deeply investigated ; it must be lightly passed over.

6. I have had my house repaired, and have given it an appearance quite new.

1. *Blessings*, bien ; *are*, devoir.

2. *Had been built*, on bâtir, ind-6 ; *prospect*, vue.

3. *On account*, à cause ; *breathes*, respire ; *on them, y* ; *are indebted for*, devoir ; *recovery*, rétablissement.

4. *Brings*, entraîner ; *in its train*, avec elle ; *numberless*, bien de.

5. *Affaire*, matière ; *must*, ind-1 ; *be deeply investigated*, approfondir, ind-1 ; *be passed*, glisser ; *over*, dessus.

6. *Have had*, faire, ind-4 ; *appearance*, air.

7. Those trees are too much loaded, strip them of part of their fruit.

8. This book costs me a great deal, but I am indebted to it for my knowledge.

9. Self-love is captious ; we, however, take it for our * guide ; to it are all our actions directed, and from it we take counsel.

10. These arguments, although very solid in themselves, yet made no impression upon him ; so strong a chain is habit.

11. These reasons convinced me, and by them I formed my decision.

12. I leave you the care of that bird, do not forget to give it water.

7. *Strip*, ôter ; *of part*, une partie.

8. *A great deal*, cher ; *knowledge*, instruction.

9. *We* (it is it that we ;) *to it*, (it is to it that we direct all, etc. ;) *direct*, rapporter ; *from it*, (and it is from it that, etc.)

10. *No*, ne aucun ; *so strong*, etc. (so much habit is a, etc. ;) *habit*, habitude.

11. *And from*, (and it is from them that ;) *by*, d'après ; *formed my decision*, se décider.

IV.

A DIFFICULTY RESPECTING THE PRONOUN *le* CLEARED UP.

Le, *la*, *les*, are sometimes used as pronouns, and sometimes as articles. The article is always followed by a noun, *le roi*, *la reine*, *les hommes*, whereas the pronoun is always joined to a verb, *je le connois*, *je le respecte*, *je les estime*.

The pronoun *le* may supply the place of a substantive or an adjective, or even of a member of a sentence.

There is no difficulty when it relates to a whole member of a sentence ; it is always then in the masculine singular ; as, *on doit s'accommoder à l'humeur des autres autant qu'on le peut*, we ought to accommodate ourselves to the humour of others as much as we can.

EXERCISE.

1. The laws of nature and decency oblige us equally to defend the honour and interest of our parents, when we can do it without injustice.

2. We ought not to condemn, after their death, those that have not been condemned during their lifetime.

1. *Decency*, bienséance.

2. *We ought*, falloir ; *condemned*, le ; *time*, *

Neither is there any difficulty when *le* supplies the place of a substantive; it being evident that it then takes the gender and number of that substantive: as, *Madame, êtes-vous la mère de cette enfant? Oui, je la suis.*—Madam, are you the mother of that child? Yes I am. *Mesdames, êtes-vous les parentes dont Monsieur m'a parlé? Oui, nous les sommes.*

REMARK. Though the word relating to the interrogative sentences, in the following exercises is not expressed in English, yet it must always be in French: this word is *le*, which takes either gender or number according to its relation.

EXERCISE.

1. Was that your idea? Can you doubt that it was?
2. Are you Mrs. Such-a-one? Yes, I am.
3. Are those your servants? Yes, they are.

- f 1. *Idea, pensée; that it was, ce être, subj-2.*
 2. *Mrs. Madame; such-a-one, un tel.*
 3. *Those, ce; they, ce.*

It only remains, therefore, to lay down the following—

RULE. The pronoun *le* takes neither gender nor number, when holding the place of an adjective.

EXAMPLES.

Madame, êtes-vous enrhumée?—Oui, je le suis.
Mesdames, êtes-vous contentes de ce discours?—Oui, nous le sommes.
Fut-il jamais une femme plus malheureuse que je le suis?

REMARK. This rule is observed, when the substantives are used adjectively: *Madame, êtes vous mère?—Oui, je le suis. Mesdames, êtes-vous parentes?—Oui, nous le sommes. Elle est fille, et le sera toute la vie.* But not if the adjectives be used substantively: as, *Madame, êtes vous la malade?—Oui, je la suis.* Therefore this question: *Etes-vous fille de M. le duc?* is to be answered: *Oui, je le suis;* and this: *Etes-vous la elle de M. le duc?—Oui, je la suis.*

EXERCISE.

1. Ladies, are you glad to have seen the new piece? Yes, we are.

2. I, a* slave! I, born to command! alas! it is but too true that I am so.

3. She was jealous of her authority, and she ought to be so.

4. Was there ever a girl more unhappy, and treated with more ridicule than I am.

5. You have found me amiable: why have I ceased to appear so to you?

6. Have we ever been so quiet as we are?

7. Madam, are you married? Yes, I am.

8. Madam, are you the bride? Yes, I am.

1. Ladies, Mesdames.

2. Slave, esclave; but, ne que.

3. Ought, devoir, ind-2.

4. With more ridicule, plus ridiculement.

We likewise observe the same rule with the article placed before *plus* or *moins* and an adjective. It takes neither gender nor number, when there is no comparison: as, *la lune ne nous éclaire pas autant que le soleil, même quand elle est le plus brillante*; the moon does not give us so much light as the sun, even when it shines brightest: but it takes gender and number, when there is a comparison: as, *de toutes les planètes, la lune est la plus brillante pour nous*; of all the planets the moon is the most brilliant to us.

EXERCISE.

1. This father could not bring himself to condemn his children, even when they were most guilty.

2. This woman has the art of shedding tears, even 2 at the time 1 when she is least afflicted.

3. Out* of so many criminals only the most guilty should be punished.

4. Although that woman displays more fortitude than the others, she is not, on that account, the least distressed.

1. Could, ind-2; bring himself, se résoudre.

2. Shedding, répandre de; at, dans; when, que.

3. Only the most, etc. (one must punish only the most guilty) only, ne que.

4. Displays, montrer; fortitude, fermeté; on that account, pour cela; distressed, affligé.

V.

REPETITION OF THE PERSONAL PRONOUNS.

RULE I. The pronouns of the first and second persons, when the subject, must be repeated before all the verbs, if those verbs are in different tenses ; and it is always better to repeat them, even when the verbs are in the same tense.

EXAMPLES.

<i>Je soutiens, et je soutiendrai toujours ;</i>	I maintain, and (I) will always maintain.
<i>Vous dites, et vous avez toujours dit ;</i>	You say, and (you) have always said.
<i>Accablé de douleur, je m'écriai et je dis ;</i>	Overwhelmed with sorrow, I exclaimed and (I) said.
<i>Vous nous promenions sur le haut du rocher, et nous voyons sous nos pieds ;</i>	We were walking upon the summit of the rock, and (we were) seeing under our feet, etc.

REMARK. In all cases the pronouns must be repeated, though the tenses of the verbs do not change, if the first of these is followed by a regimen : as, *Vous aimerez le Seigneur votre Dieu, et vous observerez sa loi ;* you shall love the Lord your God, and (you shall) observe his law.

EXERCISE.

1. My dear child, I love you, and I shall never cease to love you : but it is that very love that I have for you which obliges me to correct you for your faults, and to punish you when you deserve it.

2. I heard and admired these words, which comforted me a little, but my mind was not sufficiently at liberty to make him a reply.

3. Thou wast young, and thou aimed'st without doubt at the glory of surpassing thy comrades.

4. God has said, you shall love your enemies, bless those that curse you, do good to those that persecute you, and pray for those who slander you. What a difference between this morality and that of philosophers !

1. *Correct for, reprendre de.*

2. *Heard, écouter, ind-2 ; words, discours ; my mind, etc. (I had not the mind, etc.) sufficiently at liberty, assez libre ; to make a reply, répondre à.*

3. *Aimed'st at, aspirer à ; surpassing, l'emporter sur.*

4. *Slander, salomnier ; between, de ; and that, à celle.*

RULE II. The pronouns of the third person, when the subject, are hardly ever to be repeated before the verbs, when those verbs are in the same tense, and they may be repeated or not, when the verbs are in different tenses.

EXAMPLES.

<i>La bonne grâce ne gâte rien ;</i>	A graceful manner spoils no-
<i>elle ajoute à la beauté, relève</i>	thing; it adds to beauty,
<i>la modestie, et y donne du</i>	heightens modesty, and gives
<i>lustre ;</i>	it lustre.
<i>Il n'a jamais rien valu et ne</i>	He never was good for any thing,
<i>vaudra jamais rien ;</i>	and never will be.
<i>Il est arrivé ce matin, et il repar-</i>	He is arrived this morning, and
<i>tira ce soir ;</i>	(he) will set off again this
	evening.

REMARK. We have said *hardly ever*, because perspicuity requires the repetition of the pronoun, when the second verb is preceded by a long incidental phrase: as, *Il fond sur son ennemi, et après l'avoir saisi d'une main victorieuse, il le renverse, comme le cruel aquilon abat les tendres moissons qui dorent la campagne.*

EXERCISE.

1. He took the strongest cities, conquered the most considerable provinces, and overturned the most powerful empires.

2. He takes a hatchet, completely cuts down the mast which was already broken, throws it into the sea, jumps upon it amidst the furious billows, calls me by my name, and encourages me to follow him.

3. He marshals the soldiers, marches at their head, advances in good order towards the enemy, attacks and breaks them, and, after having entirely routed them, (he) cuts them in pieces.

1. Overturned, renverser.

2. Hatchet, hache f.; completely cuts down, achever de couper; broken, rompre; throws, jeter; jumps upon it, s'élancer dessus; billows, onde.

3. Marshals, ranger en bataille; breaks, renverser; entirely routed, achever de mettre en désordre; cut, tailler.

RULE III. The personal pronouns, when the subject, of whatever person they may be, must always be repeated before verbs, either when we pass from

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an affirmation to a negation, or, on the contrary, from a negation to an affirmation, or when the verbs are joined by any conjunction, except *et* and *ni*.

EXAMPLES.

<i>Il veut et il ne veut pas,</i>	He will and he will not.
<i>Il donne d'excellens principes,</i>	He lays down excellent principles,
<i>parce qu'il sait que les progrès ultérieurs en dépendent ;</i>	because he knows that upon them depends all further progress.

But we say : *il donne et reçoit*, he gives and receives ; *il ne donne ni ne reçoit*, he neither gives nor receives.

EXERCISE.

1. It is inconceivable how whimsical she is ; from one moment to another, she will and she will not.

2. The Jews are forbidden to work on the sabbath ; they are as it * were * locked in slumber ; they light no fire, and carry no water.

3. For nearly a week she has neither eaten nor drank.

4. The soldier was not repressed by authority, but stopped from satiety and shame.

1. (She is of a whimsical cast inconceivable) *whimsical cast*, *hizarrerie f.*

2. (It is forbidden to) *forbidden*, *défendre* ; *sabbath*, *jour du sabbat* ; *locked*, *enchaîné* ; *slumber*, *repos* ; *light*, *allumer*.

3. For, depuis ; nearly, près de ; a week, huit jours ; has eaten . . , drank, ind-1.

4. Repressed, réprimer ; stopped, s'arrêter, ind-3 ; from, par.

RULE IV. Pronouns, when the regimen, are repeated before all the verbs.

EXAMPLES.

<i>L'idée de ses malheurs le poursuit,</i>	The idea of his misfortunes pur-
<i>le tourmente, et l'accable ;</i>	sues (him,) torments (him,) and overwhelms him.
<i>Il nous ennuie et nous obsède, sans cesse,</i>	He wearies (us) and besets us un-
	ceasingly.

REMARK. The pronoun, when the regimen, is not repeated before such compound verbs as express the repetition of the same action : as, *je vous le dis et redis, il le fait et refait sans cesse*. This, however, is the case only when the verbs are in the same tense.

EXERCISE.

1. It is taste that selects the expressions, that combines, arranges and varies them, so as to produce the greatest effect.

2. Horace answered his stupid critics not so much to instruct them, as to show their ignorance, and let them see that they did not even know what poetry was.

3. Man embellishes nature itself; he cultivates, extends, and polishes it.

1. *So as to*, de manière à ce qu'elles, subj-1.

2. *Stupid*, sot; *not so much*, moins; *as to*, pour; *show* (to them,) *their*, etc.; *let see*, faire entendre; *was*, c'étoit que.

VI.

RELATION OF THE PRONOUN OF THE THIRD PERSON TO A NOUN
EXPRESSED BEFORE.

RULE. The pronouns of the third person, *il*, *ils*, *elle*, *elles*, *le*, *la*, *les*, must always relate to a noun, whether subject or regimen, taken in a definite sense; but they must not be applied, either to a subject and regimen at the same time, or to a noun taken in an indefinite sense, or to a noun that has not been before expressed in the same sense.

EXAMPLES.

La rose est la reine des fleurs,
aussi est-elle l'emblème de la
beauté.

J'aime l'ananas; il est exquis:

The rose is the queen of flowers;
therefore it is the emblem of
beauty.

I like the pine-apple; it is deli-
cious.

But we cannot say: Racine a imité Euripides en tout ce qu'il a de plus beau dans sa Phèdre, Racine has imitated Euripides in all that he has most beautiful in his Phædra; because, as the pronoun *il* may relate either to *Racine* or to *Euripides*, the sentence is equivocal: Neither can we say: Le légat publia une sentence d'interdit; il dura trois mois: the legate published a sentence of interdiction; it lasted three months: because *il* cannot, from the construction of the sentence, relate to *interdit*. Again, it is not altogether correct to say, Nulle paix pour l'impie; il la cherche,

elle fuit ; no peace for the wicked ; he seeks it, it flies : because, from the construction; the pronouns *la* and *elle* seem to be used for *nulle paix* ; whereas, according to the meaning, they supply the place of the substantive *paix*, which is the opposite state.

EXERCISE.

1. Poetry embraces all sorts of subjects ; *it* takes in every thing that is most brilliant in history ; *it* enters the fields of philosophy ; *it* soars to the skies ; *it* plunges into the abyss ; *it* penetrates even to the dead ; *it* makes the universe its domain ; and if this world be not sufficient, *it* creates new ones, which *it* embellishes with enchanting abodes, which *it* peoples with a thousand various inhabitants.

2. Egypt aimed at greatness, and wanted to * strike the eye at a distance, but always pleasing *it* by the justness of proportion.

3. Egypt, satisfied with its own territory, where every thing was in abundance, thought not of conquests ; *it* extended itself in another manner, by sending colonies to every part of the globe, and with *them*, politeness and laws.

4. The Messiah is expected by the Hebrews ; *he* comes and calls the Gentiles, as had been announced by the prophecies ; the people that acknowledge *him* as come, incorporated with the people that expected *him*, without a single moment of interruption.

1. *Subjects*, matière ; *takes in*, se charger de ; *that is*, y avoir de ; (in) *the fields* ; *soars*, s'élever dans ; *plunges*, s'enfoncer ; *to*, chez (its domain of the universe ;) *be sufficient*, suffire ; *onts*, monde ; *enchanting*, enchanté ; *abodes*, demeure ; *various*, divers.

2. *Greatness*, grand ; *wanted*, vouloir ; *at a distance*, dans l'éloignement ; (in) *pleasing*, contenter.

3. *Was in abundance*, abonder ; *thought*, songer ; *in*, de ; *by*, en ; *to*, par ; *part of the globe*, terre.

4. *Gentiles*, Gentil (the prophecies had announced it ;) *acknowledge*, reconnoître ; *with*, à ; *without*, sans qu'il y ait ; *single*, seul.

II.

POSSESSIVE PRONOUNS.

EXPLANATION OF SOME DIFFICULTIES ATTENDANT ON THE POSSESSIVE PRONOUNS.

FIRST DIFFICULTY. The possessive pronouns *son*, *sa*, *ses*, *leur*, *leurs*, relate either to persons or to things

personified, or simply to things. If they relate to persons or personified things, we always use those possessive pronouns : but if they relate to things, they are used as follows.

The possessive pronouns are always employed,

1st. When the object to which they relate is either named or designated by a personal pronoun in the same member of a phrase.

EXAMPLES.

<i>L'Angleterre étend son commerce par toute la terre,</i>	England extends her commerce over the whole globe.
<i>Elle envoie ses flottes dans toutes les mers,</i>	She sends her fleets into every part of the sea.

2dly. Before a noun, when qualified even by a single adjective, unless the noun form the regimen.

EXAMPLES.

<i>Ses ressources immenses sont in-épuisables.</i>	Her immense resources are inexhaustible.
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3dly. After every preposition.

EXAMPLES.

<i>C'est par sa position, jointe à la sagesse de son gouvernement, qu'elle réunit dans son sein de si grands avantages.</i>	It is by her situation, joined to the wisdom of her government, that she unites such vast advantages within herself.
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4thly. Before all words which can govern the preposition *de*.

EXAMPLES.

<i>Son parlement est le sanctuaire de la sage politique.</i>	Her parliament is the seat of the wisest policy.
<i>Son roi n'a de pouvoir que pour faire le bien,</i>	Her king possesses power only to do good.

On all other occasions, the article must be employed with the pronoun *en*, which is placed immediately before the verb to which the word serves as a subject or regimen.

EXAMPLE.

Tout enfin contribue à m'en faire aimer le séjour ; j'en admire surtout l'exacte police, en même temps que les lois m'en paroissent extrêmement sages.

In short, every thing conspires to make me love that residence ; I particularly admire the strictness of her police, at the same time that her laws appear to me extremely wise.

EXERCISE.

1. A new custom was a phenomenon in Egypt ; for which reason, there never was a people that preserved so long *its* customs, *its* laws, and even *its* ceremonies.

2. Solomon abandoned himself to the love of women ; *his* understanding declines, *his* heart weakens, and *his* piety degenerates into idolatry.

3. That superb temple was upon the summit of a hill ; *its* columns were of Parian marble, and *its* gates of gold.

4. The Laocœon is one of the finest statues in France ; not only *the whole*, but all *its* features, even the least, are admirable.

5. The Thames is a magnificent river ; *its* channel is so wide and so deep below London bridge, that several thousands of vessels lie at their ease in it.

6. This fine country is justly admired by foreigners ; *its* climate is delightful, *its* soil fruitful, *its* laws wise, and *its* government just and moderate.

7. The trees of that orchard have sun enough, yet *its* fruits are but indifferent.

The Seine has its source in Burgundy and *its* mouth at Havre-de-Grace.

9. The pyramids of Egypt astonish, both by the enormity of *their* bulk, and the justness of their proportions.

10. Egypt alone could erect monuments for posterity ; *its*

1. Phenomenon, prodige ; for which reason, aussi ; à, de ; preserved, subj-3.

2. Understanding, esprit ; declines, baisser ; weakens, s'affoiblir.

3. Summit, haut ; hill, colline ; Parian, de Pares.

4. In, qu'il y ait en ; the whole, l'ensemble ; even, jusqu'à.

5. Channel, lit ; below, au-dessous de ; lie at, être à ; in it, y.

6. Justly, avec raison ; soil, sol.

7. Have sun enough, être bien exposé ; but indifferent, assez mauvais.

8. Mouth, embouchure ; Havre, le Hâvre.

9. Both, également et ; bulk, masse ; and, et par.

10. Egypt alone could, il n'appartenoit qu'à l'Egypte de ;

obelisks are to this day, as well for their beauty as for their height, the principal ornaments of Rome.

11. History and geography throw mutual light on each other : a* perfect knowledge of *them* ought to enter into the plan of a good education.

erect, élever ; *to this day*, encore aujourd'hui ; *as well for*, autant par ; *height*, hauteur.

11. *Throw mutual light*, etc. s'éclairer l'une par l'autre ; *of them* (their.)

SECOND DIFFICULTY. The learner is sometimes at a loss to know whether the possessive pronoun ought to be used or not before a noun that is the regimen. The following is the

RULE. The article, not the possessive pronoun, must be put before a noun forming the regimen, when a pronoun which is either subject or regimen sufficiently supplies the place of that possessive, or when there is no sort of ambiguity.

EXAMPLES.

<i>J'ai mal à la tête,</i>	I have the headach.
<i>Il faudroit lui couper la jambe,</i>	It would be necessary to take off his leg.
<i>Ce cheval a pris le mors aux dents,</i>	That horse has run away.

EXERCISE.

1. For the whole winter he had sore eyes.
2. I had a fall yesterday, and hurt my back and head.
3. It would be better for a man to lose his life than forfeit* his honour by a criminal 2 action 1.
4. In this bloody battle, he received a wound by a shot in his right arm, and another in his left leg : by dint of care his arm was saved, but it was necessary to cut off his leg.
1. *For*, pendant : *he had sore*, avoir mal à.
2. *Had a fall*, se laisser tomber ; *hurt*, se faire mal à.
3. *Would be better*, valoir mieux, cond 1.
4. *A wound by a shot*, un coup de feu ; *in, à* ; *by dint*, à force ; *his arm*, etc. (they saved the arm to him ;) *was necessary*, falloir, ind-3 ; *to* cut off,** (to him.)

But should either the personal pronoun or circumstances not remove all ambiguity, then the possessive

pronoun must be joined to the noun. We say : *je vois que ma jambe s'enfle*, I see that my leg is swelling. For the same reason we say : *il lui donna sa main à baiser*, he gave him his hand to kiss ; *elle a donné hardiment son bras au chirurgien*, she courageously presented her arm to the surgeon.

EXERCISE.

1. In this interview they made each other presents ; she gave him her portrait, and he gave her his finest diamond.

2. A young surgeon preparing to bleed the great Condé, this prince said to him smiling, do not you tremble to bleed me ? I, my Lord, no, certainly ; It is not I, it is you who ought to tremble. The prince, charmed with the reply, immediately gave him his arm.

1. *Interview*, entrevue ; *made each other*, se faire mutuellement.

2. *Preparing*, se disposer ; *bleed*, saigner ; *smiling*, d'un air riant ; *it is not I*, (It is not to me ;) *it is you*, (it is to you ;) *who ought to*, de ; *reply*, repartie.

REMARK. 1st. Although verbs which are conjugated with two pronouns of the same person remove every kind of amphibology, at least in general, yet custom authorizes some proverbial expressions, in which the possessive pronoun seems to be useless : as, *il se tient ferme sur ses pieds*, he stands firm upon his feet.

2dly. Custom likewise authorizes certain pleonasms, which seem to form exceptions to this rule, as : *je l'ai vu de mes propres yeux*, I have seen it with my own eyes.

3dly. When we speak of an habitual complaint, we use the possessive pronoun : as, *sa migraine l'a repris*, his headach is returned.

The possessive pronouns perform the office of the article, and are subject to the same rules ; they must therefore be repeated before all substantives which are either subject or regimen, and before adjectives which express different qualities : as, *son père, sa mère, et ses frères sont de retour* ; his father, mother and brothers are come back ; *je lui ai montré mes plus beaux et mes*

plus vilains habits, I have shown him my finest and my ugliest dresses. This rule, which is not always observed in English, is common, in French, to all pronominal adjectives.

1. Whatever he may do, he always finds himself safe.
2. Can you yet doubt the truth of what I tell you? Would you ask a stronger proof than that I gave you, it is that I heard it, yes, heard it with my own ears.
3. My gout does not allow me a moment's repose.
4. It is in vain that I exhort you to work and study; *your* idleness, that cruel disease under* which you labour, renders useless all the exhortations of friendship.
5. If you wish to be beloved, fail not to perform the promises you have just made.
6. In the retreat that I have chosen for myself, my study and garden are my greatest delight.
7. He brought me into his laboratory, and showed me his large and small vessels.
1. Finds himself, se retrouver; safe, sur ses jambes.
2. Can, cond-1; doubt, douter de; ask, exiger.
3. Allow, laisser.
4. It is in vain that I, je avoir beau; you labour, vous travailler.
5. Fail not, ne pas manquer; perform, remplir; have just made, venir de faire.
6. For myself, (to me;) study, cabinet; are, faire; greatest, plus cher.
7. Brought, mener; laboratory, laboratoire; vessels, vaisseau.

III.

RELATIVE PRONOUNS.

Qui, when the subject may very properly relate both to persons and things.

EXAMPLES.

L'homme qui joue perd son temps.	The man who games loses his time.
Le livre qui plait le plus n'est pas toujours le plus utile.	The book which pleases most is not always the most useful.

But when it is the regimen, it can only be used of persons or of things personified, whether the regimen be direct or indirect.

EXAMPLES.

*Quand on est délicat et sage
dans ses goûts, on ne s'attache
pas, sans savoir qui l'on aime ;*

He who is wise and discrimi-
nate in his choice, does not
form an attachment, without
knowing the person he loves.

*L'homme à qui appartient ce beau
jardin est très-riche.*

The man to whom this fine gar-
den belongs is very rich.

La femme de qui vous parlez,

The woman of whom you are
speaking.

REMARK. When the regimen indirect is expressed by the preposition *de*, we ought to prefer *dont* to *de qui*. It is better to say, *la femme dont vous parlez* ; however, when the verb expresses a kind of transfer or conveyance, *de qui* must be used : as, *celui de qui je tiens cette nouvelle*, the person from whom I had that intelligence.

RULE I. *Qui* must not be separated from its antecedent, when that antecedent is a noun.

EXAMPLE.

*Un jeune homme qui est docile
aux conseils qu'on lui donne,
et qui aime à en recevoir,
aura infailliblement du mé-
rite ;*

A young man who is obedient
to the advice that is given
him, and who loves to re-
ceive this, will infallibly have
merit.

REMARK. In some phrases, *qui* may be separated from the substantive by several words : that is, when the sense obliges us to refer it to that substantive : as, *il a fallu, avant toute chose, vous faire lire dans l'écriture sainte l'histoire du peuple de Dieu, qui fait le fondement de la religion*. This sentence is very correct, because as *du peuple* determines the kind of history, and *de Dieu* the kind of people, the mind necessarily goes back to the substantive *histoire*, to which it refers the incidental phrase.

Qui, however, may be separated from its antecedent, when this antecedent is a pronoun used as the regimen direct : as, *il la trouva qui pleuroit à chaudes larmes*, he found her crying bitterly ; *je le vois qui joue*, I see him playing ; because in this case, the place of the

pronoun is before the verb, and it is the same as saying: *il trouva elle qui pleuroit*, etc. *je vois lui qui joue*. Also in this kind of sentence, which are real gallicisms: *ceux-là ne sont pas les plus malheureux qui se plaignent le plus*, those are not the most unhappy who complain the most.

EXERCISE.

1. A young man who loves vanity of dress, like a woman, is unworthy of wisdom and glory; glory is only due to a heart that knows how to suffer pain and trample upon pleasure.

2. Thyself, O my son, my dear son, thou* thyself that now enjoyest a youth so cheerful and so full of pleasure, remember that this delightful age is but a flower which will be 1 withered 3 almost as soon 2 as blown.

3. Men pass away like flowers, which open in* the morning, and at night are withered and trampled under foot.

4. You must have a man that loves nothing but truth and you, that will speak the truth in spite of you, that will force all your entrenchments: and this necessary character is the very* man whom you have sent into exile.

5. We perceived him waiting for us, quietly seated under the shade of a tree.

1. *Vanity of dress*, à se parer vainement; *trample upon*, fouler aux pieds.

2. *Cheerful*, vif; *full of*, fertile en; *remember*, se souvenir; *delightful*, bel; *withered*, sécher; *blown*, éclore.

3. *Open*, s'épanouir; *and*, (which;) *at night*, le soir; *withered*, flétrir; *under*, à; *foot*, art. pl.

4. *You must have*, il vous falloir; *nothing but*, ne que; *will speak*, will force, subj. 1; *entrenchments*, retranchement; *character*, homme; *man*, même; *sent into exile*, exiler.

5. *Waiting for*, (who waited,) attendre, *under*, à.

RULE II. The relative *qui* must always have a reference to a noun taken in a determinate sense.

EXAMPLES.

L'homme est un animal raisonnable, qui, etc. Il me reçut avec une politesse, qui, etc.

But we cannot say, *l'homme est animal raisonnable, qui, etc. Il me reçut avec politesse, qui, etc.*

REMARK. Though, in many phrases, the determinate nature of the nouns is not expressed, yet it is clearly understood. Thus, all these phrases are correct:

<i>Il n'a point de livre qui ne soit</i>	|	<i>He has not a book that is not of</i>
<i>de son choix,</i>	|	<i>his own selecting.</i>

Y a-t-il ville dans le royaume qui soit plus favorisée ?	Is there a city in the kingdom that is more favoured ?
Il se conduit en homme qui connoît le monde,	He behaves himself like a man who knows the world.
Il est accablé de maux qui ne lui laissent pas un instant de repos,	He is overwhelmed with mis- fortunes that do not allow him a moment's rest.
C'est une sorte de fruit qui ne mûrit pas en Europe,	It is a sort of fruit that does not ripen in Europe.

From the translation of all the above examples, it is evident that *livre*, *ville*, *maux*, are really determinate ; the meaning being, *il n'a pas un livre qui*, etc. *y a-t-il une ville qui* etc.

EXERCISE.

1. He received us with such goodness, civility, and grace, as charmed us, and made us forget all we had suffered.

2. There is no city in the world where there are more riches and a greater population.

3. Is there a man can say : I shall live to-morrow ?

4. He has no friend but would make for him every kind of sacrifice.

5. He is surrounded by enemies, who are continually observing him, and would be very glad to detect him in a fault.

6. In his retreat, he lives like a philosopher, who knows mankind and mistrusts them.

7. The pine-apple is a sort of fruit, that in Europe ripens only in hot-houses.

8. That man is a sort of pedant, who take words for ideas and facts confusedly heaped up for knowledge.

1. Such—as, un—qui.

2. There are, subj.

3. Man, (who ;) can, subj.

4. But, qui ne ; would make, subj-2.

6. Like a, en ; philosopher, sage ; mistrusts, se défier de.

7. Pine-apple, ananas ; hot-houses, serre-chaude.

8. Heaped up, entasser ; knowledge, savoir.

Que relates both to persons and things, in all cases. It is always the regimen direct in a sentence, and cannot subsist without an antecedent expressed, which it generally follows. *L'homme que je vois, la pêche que je mange.* We say generally, because, in some instances, it may be separated from the antecedent by several words : that is, when the mind necessarily

goes back to that antecedent, as in the sentence of Flechier: *Qu'est-ce qu'une armée ? c'est un corps animé d'une infinité de passions différentes qu'un homme habile fait mouvoir pour la défense de la patrie.*

REMARK. There are instances where *que* appears to be the regimen indirect, as it seems to be used instead of *à qui* or *dont* : as, *c'est à vous que je parle ; c'est de lui que je parle : de la façon que j'ai dit la chose.* In this case, *que* is a conjunction.

EXERCISE.

1. The God *whom* the Hebrews and Christians have always served, has nothing in common with the deities full of imperfection and even of vice worshipped by the rest of the world.

2. The Epic poem is not the panegyric of a hero *who* is proposed as a * pattern, but the recital of great and illustrious actions which are exhibited for imitation.

3. The good *which* we hope for * presents itself to us, and disappears like an empty dream, *which* vanishes when we awake—to teach us, that the very things *which* we think we hold fast in our hands, may slip away in an instant.

4. Plato says, that, in writing, we ought to hide ourselves, to disappear, to make the world forget us, that we may present nothing but the truths we wish to impress.

1. (That the rest of the world worshipped.)

2. *Is proposed*, on propose ; *as*, pour ; *pattern*, modèle ; *is exhibited*, on donner ; *imitation*, exemple.

3. *Good*, bien ; *disappears*, s'envoler ; *empty*, vain ; *vanishes*, etc., le réveil fait évanouir ; *we * hold fast*, tenir le mieux ; *in our hands ; * slip away*, nous échapper.

4. *We*, on ; *to make the world forget*, se faire oublier ; *that we may present but*, pour ne produire que ; *wish*, vouloir ; *impress*, persuader.

Lequel and *dont* relate both to persons and things. It is a general rule, that *lequel* ought never to be used either as a subject or object, except to avoid ambiguity ; for, whenever the sense is evident, *qui* or *que* must be used : that is conformable to the present practice.

Lequel, with the preposition *de*, is either followed or preceded by a noun, which it unites to the principal sentence. If it be followed, *dont* is preferable to *du-*

quel both for persons and things. Thus we say, *la Tamise dont le lit*, and not *de laquelle*; *le prince dont la protection*, and not *duquel*. If *lequel* be preceded by the noun, we can only make use of *duquel* when speaking of things: as, *la Tamise, dans le lit de laquelle*; and it is always better to use it when speaking of persons: as, *le prince à la protection duquel*; *de qui* would not be so well.

With the preposition *à* we can only make use of *auquel*, when speaking of things: as, *les places auxquelles il aspire*; but we ought to prefer *à qui*, when speaking of persons: as, *les rois à qui on doit obéir*; *auxquels* would not do so well.

It is easy to see that the relative *qui*, preceded by a preposition, never relates to things, but to persons only.

EXERCISE.

1. The grand principle on *which* the whole turns is, that all * the world is but one republic, *of which* God is the common father, and in *which* every nation forms, as it were, one great family.

2. Homer, *whose* genius is grand and sublime like nature, is the greatest poet, and perhaps the most profound moralist of antiquity.

3. The celebrated Zenobia, *whose* noble firmness 2 you have admired 1, preferred dying with the title of queen, rather * than accept the advantageous 2 offers 1 which Aurelian made her.

4. The Alps, on the summit *of which* the astonished eye discovers perpetual snow and ice, present, at sun-set, the most striking and most magnificent spectacle.

5. A king, *to whose* care we owe a good law, has done more for his own glory than if he had conquered the universe.

6. The ambitious man * sees nothing but pleasures in the possession of the employments *to which* he aspires with so much eagerness, instead of seeing the trouble that is inseparable from them.

7. Kings, *whom* religion makes it our duty to obey, are, upon earth, the true representation of the providence of God.

1. Turns, rouler; every, chaque; as it were, comme.

3. Preferred, aimer mieux; than, que de.

4. Snow, ice, pl.; sun-set, soleil couchant; striking, imposant.

5. Care, sollicitude.

7. (To) whom; makes it our duty to, faire un devoir de; representation, image.

Quoi can only relate to things. It is placed after the word to which it relates, but it is always preceded by a preposition, and is generally followed by the subject of the phrase with which it is connected. Formerly it was more used than at present: we used to say, *la chose à quoi on pense ; voilà les conditions sans quoi la chose ne peut se faire*. This mode of expression is still to be met with in some writers ; but *lequel, duquel, auquel*, are much better ; for *quoi* has a vague signification, for which reason it is never used with any degree of propriety, but when it relates to a vague and indefinite subject, such as *ce* or *rien* : as, *c'est de quoi je m'occupe sans cesse ; il n'y a rien à quoi je sois plus disposé*.

Où, d'où, par où, relate only to things. They are never used but when the nouns to which they refer express some kind of motion or rest, at least, metaphorically : as, *voilà le but où il tend*, that is the end he aims at ; *c'est une chose d'où dépend le bonheur public*, it is a thing upon which the public happiness depends : *les lieux par où il a passé*, the places through which he had passed.

EXERCISE.

1. *What* a young man, who begins the world, ought principally to attend to, is not to give it a high opinion of his understanding, but to gain numerous friends by the qualities of the heart.

2. A youth passed in idleness, effeminacy, and pleasure, lays up for us nothing but sorrow and disgust in old age : this, however, is what we little think of when we are young.

3. There is nothing by which we are more affected than the loss of fortune, although, being frail and perishable by its nature, it cannot contribute to our happiness.

1. *To what*, *ce à quoi* ; *begins*, *entrer dans* ; *to attend*, *s'attacher* ; *opinion*, *idée* ; *understanding*, *esprit* ; *to gain*, *se faire* ; *numerous*, *beaucoup de*.

2. *Idleness*, *inutilité* ; *effeminacy*, *mollesse* ; *pleasure*, *volupté* ; *lays up*, *préparer* ; *of*, *à* ; *we*, *on*.

3. *By*, *à* ; *we*, *on* ; *affected*, *sensible* ; *frail*, *frêle* ; *by*, *de* ; *cannot*, *sub-1* ; *our*, *(the)*.

4. A grove in which I brave the ardours of the dog-star, a retired valley where I can meditate in peace, a high hill whence my eye extends over immense plains, are the places where I spend the happiest moments of my life.

4. *Grove, bosquet ; dog-star, canicule ; spend, passer.*

IV.

ABSOLUTE PRONOUNS.

Qui relates to persons only ; it presents to the mind nothing but a vague indeterminate idea : as, *qui sera assez hardi pour l'attaquer ?* who will be bold enough to attack him ? It is likewise used in the feminine, and in the plural ; as, *qui est cette personne ?* who is that person ? *qui sont ces femmes ?* who are those women ?

Que and *quoi* relate to things only ; as, *que pouvoit la valeur en ce combat funeste ?* what could valour do in that fatal combat ? *à quoi pensez-vous ?* what are you thinking of ? *Que* is sometimes used for *à quoi, de quoi* ; as, *que sert la science sans la vertu ?* what avails learning without virtue ? *Que sert à l'avare d'avoir des trésors ?* what use is it to the miser to possess treasures ? that is, *à quoi soit, etc. de quoi sert, etc.*

Quoi sometimes relates to a whole sentence, and in this case it is the only expression authorized by custom : as, *la vie passe comme un songe ; c'est cependant à quoi on ne pense guères.*

REMARK. *Que* and *quoi* govern the preposition *de* before the adjective that follows them : as, *que dit-on de nouveau ? quoi de plus agréable ?* *Que* governs it likewise before substantives.

Quel relates both to persons and things ; as, *quel homme peut se promettre un bonheur constant ? quelle grâce ! quelle beauté ! mais quelle modestie !*

Où, d'où, par où, never relate but to things.

EXERCISE.

1. Who could ever persuade himself, did not daily experience convince us of it, that, out of a hundred persons, there are ninety who sacrifice, to the enjoyment of the present, all the best founded hopes of the future ?

1. *Out of, sur ; future, avenir.*

2. *Who* would not love virtue for its own sake, could he see it in all its beauty?

3. He who does not know how * to apply himself in his youth, does not know *what* to do when arrived at maturity.

4. He was a wise legislator, who, having given to his countrymen laws calculated to make them good and happy, made them swear not to violate any of those laws during his absence; after *which*, he went away, exiled himself from his country, and died poor in a foreign land.

5. *What* people of antiquity ever had better laws than the Egyptians? *What* other nation ever undertook to erect monuments calculated to triumph over both time and barbarism?

6. *What* more instructing and entertaining than to read celebrated authors in their own language! *What* beauty! *what* delicacy, and *grace*, which cannot be conveyed into a translation, are discovered in them!

7. When Menage had published his book on the Origin of the French Language, Christina, queen of Sweden, said, "*Menage* is the most troublesome 3 man 1 in the world 2; he cannot let one word 2 go 1 without its passport: he must know *whence* it comes, *where* it has passed through, and *whither* it is going."

2. *Its own sake*, elle-même; *could he*, si on pouvoit, ind-2.

3. (To) *what*; *to do*, s'occuper; *when arrived*, etc., dans l'âge mûr.

4. *He, ce*; *calculated*, propre; *not to*, (that they would not;) *went away*, partir.

5. *Calculated to*, fait pour; *both*, également; *over*, de.

6. *Language*, langue; *delicacy*, finesse; *which cannot*, qu'on ne peut; *be conveyed*, faire passer; *translation*, traduction; *are*, etc. n'y découvre-t-on pas.

7. *When*, après que; *Christina*, Christine; *troublesome*, incommode; *in the*, de, art.; *cannot*, ne sauroit; *go*, passer; *must*, vouloir.

V.

DEMONSTRATIVE PRONOUNS.

Ce, joined to the verb *être*, always governs this verb in the singular, except when it is followed by the third person plural. We say, *c'est moi*, *c'est toi*, *c'est lui*, *c'est nous*, *c'est vous*; but we must say, *ce sont eux*, *ce sont elles*, *ce furent vos ancêtres qui*, etc.

Ce is often used for a person or thing mentioned before, and, in this case, it supplies the place of *il*, or *elle*. *Ce* must always be used when the verb *être* is

followed by a substantive taken in a determinate sense ; that is, accompanied by the article, or the adjective *un*.

EXAMPLES.

Lisez Homère et Virgile ; ce sont les plus grands poètes de l'antiquité :

La douceur, l'affabilité et une certaine urbanité, distinguent l'homme qui vit dans le grand monde ; ce sont là les marques auxquelles on le reconnaît :

Avez-vous lu Platon ? c'est un des plus beaux génies de l'antiquité :

Read Homer and Virgil ; they are the best poets of antiquity.

Gentleness, affability, and a certain urbanity, distinguish the man that frequents polite company ; these are marks by which he may be known.

Have you read Plato ? he is one of the greatest geniusses of antiquity.

But when the verb *être* is followed by an adjective, or by a substantive taken adjectively, we make use of *il* or *elle*.

EXAMPLES.

Lisez Démosthène et Cicéron ; ils sont très-éloquens :

J'ai vu l'Hôpital de Greenwich ; il est magnifique et digne d'une grande nation :

Compteriez-vous sur Valère ? ignorez-vous qu'il est homme à ne jamais revenir de ses premières idées ?

Read Demosthenes and Cicero ; they are very eloquent.

I have seen Greenwich Hospital ; it is superb and worthy of a great nation.

Would you rely upon Valère ? do you not know that he is a man who will never abandon his first opinions ?

EXERCISE.

1. *It is we* who have drawn that misfortune upon * us, through our thoughtlessness and imprudence.

2. *It was* the Egyptians that first observed the course of the stars, regulated the year, and invented arithmetic.

3. Peruse attentively Plato and Cicero : *they are* the two Philosophers of antiquity who have given us the most sound and luminous ideas upon morality.

1. *Have drawn*, s'attirer ; *thoughtlessness*, légèreté.

2. *First*, les premiers ; *stars*, astre.

3. *Peruse*, lire ; *sound*, sain ; *morality*, morale.

4. If you be intended for the pulpit, read over and over again Bourdaloue and Massillon: *they are both very eloquent*; but the aim of the former is to convince, and that of the latter to persuade.

4. *Be intended for, se destiner à; pulpit, chaire; read over and over again, lire et relire sans cesse; aim, but.*

Ce, joined to a relative pronoun, relates to things only. It is always masculine singular, because it only denotes a vague object, which is not sufficiently specified to know its gender and number.

EXAMPLE.

<i>Ce qui flatte est plus dangereux qu'i ce qui offense,</i>	What flatters is more dangerous than what offends.
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REMARK. *Ce*, joined to the relative pronouns, *qui*, *que*, *dont*, and *quoi*, has, in some instances, a construction peculiar to itself. *Ce* and the relative pronoun that follows it, form, with the verb which they precede, the subject of another phrase, of which the verb is always *être*. Now, *être* may be followed by another verb, an adjective, or a noun.

When *être* is followed by another verb, the demonstrative *ce* is to be repeated: as, *ce que j'aime le plus, c'est d'être seule*, what I like most is to be alone.

When followed by an adjective, the demonstrative is not repeated: as, *ce dont vous venez de me parler est horrible*, what you have been mentioning to me is horrid.

When it is followed by a substantive, the demonstrative may either be repeated or not, at pleasure. Thus we can say, *ce que je dis est*, or, *c'est la vérité*; what I say is truth; though the former is best. But we say, *ce qui m'indigne, ce sont les injustices qu'on ne cesse de faire*; what provokes me, are the injuries which are continually committed: *ce qui m'arrache au sentiment qui m'accable, c'est vous*; what alleviates the grief that oppresses me, is you. Most of these rules essentially contribute to the elegance of language.

1. *What* is astonishing is not always *what* is pleasing.
2. *What* the miser thinks least of, is to enjoy his riches.
3. *What* pleases us in the writings of the ancients, is to see that they have taken nature as a model, and that they have painted her with a noble simplicity.
4. *What* that good king has done for the happiness of his people deserves to be handed down to posterity.
5. *What* constitutes poetry is not the exact number and regular cadence of syllables; but *it* is the sentiment which animates every thing, the lively fictions, bold figures, and beauty and variety of the imagery: *it* is the enthusiasm, fire, impetuosity, force, a something in the words and thoughts which nature alone can impart.
6. *What* we justly admire in Shakspeare are those characters always natural and always well sustained.
7. *What* keeps me attached to life is you, my son, whose tender age has still need of my care and advice.

1. *Is* astonishing, étonner; *is* pleasing, plaire.
2. *What*, (that to which;) miser, avaré; *to*, de.
3. *As* a, pour.
4. *Deserves*, être digne; *to be handed down*, être transmis; *latest*, la plus reculée.
5. *Constitutes*, faire; *exact*, fixe; *lively*, vif; *imagery*, image, pl.; *a something*, un je ne sais quoi; *words*, paroles; *impart*, donner.
6. *We*, on; *justly*, avec justice; *natural*, dans la nature; *sustained*, soutenu.
7. *Keeps attached*, attacher; *care*, advice, pl.

There are two ways of employing *celui*. In the first it is followed by a noun or pronoun preceded by the preposition *de*.

EXAMPLES.

<i>Celui de vous qui</i> , etc.	Whichever of you that, etc.
<i>Cette montre ressemble à celle de votre frère</i> ,	That watch is like that of your brother.

In the second instance, it is followed by *qui*, *que*, or *dont*: as,

<i>Celui qui ne pense qu'à lui seul dispense les autres d'y penser</i> ,	He who thinks of nobody but himself exempts others from thinking of him.
<i>Votre nouvelle est plus sûre que celle qu'en débitoit hier</i> ,	Your intelligence is more authentic than that which was circulated yesterday.

In these two cases it is applied both to persons and things.

REMARK. In this last instance we sometimes omit *celui*, and this turn gives strength and elegance to the expression : as, *qui veut trop se faire craindre, se fait rarement aimer* ; he who wishes to make himself too much feared, seldom makes himself beloved.

Ceci and *cela* apply only to things.

REMARK. In the familiar style, custom authorizes us to say, in speaking of a child, or of country people amusing themselves, *cela est heureux* !

EXERCISE.

1. *Whichever of you shall be found to excel the others both in mind and body, shall be acknowledged king of the island.*

2. *There are admirable pictures : these are after the manner of Rubens, and those after the manner of Van-Huisum.*

3. *Why are the statues of the most celebrated modern sculptors, notwithstanding the perfection to which the arts have been carried, so much inferior to those of the ancients ?*

4. *He whose soul glowing, as it were, with divine fire, shall represent to himself the whole of nature, and shall breathe into objects that spirit of life which animates them, those affecting traits which delight and ravish us, will be a man of real genius.*

5. *He that judges of others by himself, is liable to many mistakes.*

6. *He that is easily offended, discovers his weak side, and affords his enemies an opportunity of taking advantage of it.*

7. *He who loves none but himself deserves not to be loved by others.*

1. *Be found to excel the others, on juger vainqueur ; both in, et pour (repeated.)*

2. *There are, voilà de ; picture, tableau ; are after, être dans ; manner, genre.*

3. *Are, (to be placed before so much inferior ;) have been carried, (active voice with on ;) inferior, au-dessous,*

4. *Glowing with, enflammé de ; as it were, pour ainsi dire ; the whole of, tout ; shall breathe into, répandre sur ; affecting, touchant ; delight, séduire ; real, vrai.*

5. *By, d'après ; liable, exposé ; mistake, méprise.*

6. *Is offended, s'offenser ; weak side, foible ; affords, fournir à ; of taking advantage, profiter.*

VI.

PRONOUNS INDEFINITE.

Though the pronoun *on* is generally followed by the masculine, as in the phrase, *on n'est pas toujours maître de ses passions*, there are occasions which show so evidently that a female is spoken of, that *on* is, in these cases, followed by a feminine: as, *on n'est pas toujours jeune et jolie*; it may likewise be followed by a plural: as, *on se battit en désespérés; est-on des traitres?*

The pronoun is repeated before all the verbs of a sentence, but care must be taken that it refer to one and the same subject. Thus this sentence, *on croit être aimé et l'on ne nous aime pas*, is incorrect; we must say, *on croit être aimé et l'on ne l'est pas*.

Quiconque is masculine; however, it is sometimes feminine, and in speaking to women we can say, *quiconque de vous*, etc. Though, perhaps, *celle de vous*, etc. is preferable.

EXERCISE.

1. Do you sincerely think, said Emily to Lucilla, that when women are sensible and pretty, *they* are ignorant of * it; no, *they* know it very well: but if *they* are watchful over their character, *they* are not proud of these advantages.

2. *We* are not slaves, to receive such treatment.

3. Do you know what *they* do here? *They* eat, *they* drink, *they* dance, *they* play, *they* walk; in a word, *they* kill time in the gayest manner possible.

4. *Whoever* of you is bold enough to slander me, I will make him repent it.

5. *Whoever* of you is attentive and discreet, shall receive a reward that will flatter her.

1. *Sincerely*, de bonne foi; *Emily*, Emilie; *women*, femme; *they*, on; *know*, savoir; *watchful over*, jaloux de; *character*, réputation; *are proud*, s'enorgueillir.

2. *We*, on; *slaves*, (des) esclave; *to receive*, pour essayer de.

3. *They*, on; *in the gayest manner*, le plus gaîment; *possibly*, (that they can.)

4. *Is*, ind-7; *to slander*, pour médire de; *it*, (of it.)

5. *Is*, ind-7; *that will*, fait pour.

Chacun, though always singular, may be followed sometimes by *son, sa, ses*, and sometimes by *leur, leurs*, which, in many instances, is very perplexing.

There is no difficulty in those phrases where *chacun* does not belong to a plural number; we then make use of *son, sa, ses*: as, *donnez à chacun sa part*, give to each his share; *que chacun songe à ses affaires*, let every one mind his own business.

But it is not so in phrases where *chacun* belongs to a plural number.

RULE. In phrases where *chacun* is contrasted with a plural to which it belongs, we make use of *son, sa, ses*, when *chacun* is placed after that regimen; but we must use *leur, leurs*, when *chacun* is placed before the regimen.

EXAMPLES.

*Remettez ces médailles chacune en sa place,
Les hommes devraient s'aimer, chacun pour son propre intérêt,*

Return those medals each into its proper place.
Men ought to love one another, each for his own interest.

But we must say :

Les hommes devraient avoir, chacun pour leur propre intérêt, de l'amour les uns pour les autres.

Men ought, for their own interest, to have an affection for each other.

REMARK. In phrases where *chacun* is contrasted with a plural, there are two senses, the collective and the distributive. When *chacun* is placed after the regimen, the collective sense expressed by the plural is finished; and the distributive *chacun* must perform the office peculiar to it, by considering the whole kind separated into individuals: but when *chacun* is placed before the regimen, the collective sense is not completed, and consequently it must be carried on to the end.

The pronoun which follows *chacun* is put in the plural: as, *la reine dit elle-même aux députés qu'il étoit temps qu'ils s'en retournassent chacun chez eux.*

EXERCISE.

1. Go into my library, and put the books which have been sent back to me, *each* into *its* place.

2. They have all brought offerings to the temple, *every one* according to *his* means and devotion.

3. Thierry charged Uncelanus to carry his orders to the mutineers, and to make them retire *each* under *his* colours.

4. *Each* of them has brought *his* offering and fulfilled *his* religious duty.

5. Had Ronsard and Balzac, *each* in *his* manner of writing, a sufficient degree of merit to form *after them* any very great men in verse and in prose?

6. After a day so usefully spent we went back, *each* to *our own* home.

7. Minds that possess any correctness, examine things with attention in order to give a fair judgment of them; and they place *each* 2 of * them 1 in the rank it ought to occupy.

2. Offerings, offrande.

3. To carry, aller porter; mutineers, mutin; colours, drapeau.

4. (They have brought each their, etc.) fulfilled, remplir.

5. Manner of writing, genre; a sufficient degree, assez; any, un.

6. Day, journée; went back, retourner; to, chez; our own home, (pron. personal.)

7. Possess any, avoir de; correctness, justesse; give a fair judgment, juger avec connaissance; place, mettre; to occupy, avoir.

Personne, used as a pronoun, is always masculine; of course the adjective relating to it must be of that gender: as, *personne n'est aussi heureux qu'elle*, nobody is so happy as she.

It has been said that *l'un et l'autre* require the verb they govern to be in the plural. The most respectable grammarians are of opinion that *ni l'un ni l'autre* ought likewise to govern the verb in the plural; and indeed this pronoun evidently expresses two objects. However, some think that if the action expressed by the verb applies only to a single object, this verb ought to be preserved in the singular, and that therefore we ought to say: *ni l'un ni l'autre n'est mon père; ni l'un ni l'autre ne sera nommé à cette ambassade*; but when *ni l'un ni l'autre* elegantly stand after the

verb, there is no such distinction ; the verb is always in the plural : as, *ils ne sont morts ni l'un ni l'autre*.

EXERCISE.

1. Nobody is so severe, so virtuous in public, as some women who have the least restraint in private.

2. Nobody could be happier than she ; but by the consequence of that levity which you know she has, she has lost all the advantages that she had received from nature and education.

3. Racine and Fenelon will always be the delight of sensible hearts ; both 2 possessed 1 in the highest degree the art of exciting in us at their pleasure the most tender and the most lively emotions.

4. Balzac and Voiture enjoyed in their time great celebrity : but neither 2 has been read 1 since good taste has made 1 the native and simple graces 3 to be preferred 2 to the bombast of the first, and the affectation of the second.

1. *So, aussi ; some, certain ; have the least restraint, être le moins retenu.*

2. *Could, ind-2 ; the, un ; levity, légèreté ; know she has, lui connoître.*

3. *Always, dans tous les temps : both, l'un et l'autre ; in the, en ; pleasure, gré.*

4. *Enjoyed, ind-4 ; neither, ni l'un ni l'autre ; has been read, (they read them no more ;) native, du naturel ; simple, de la simplicité ; be preferred, (active voice ;) bombast, bouffissure.*

Tout, when the regimen direct, is placed after the verb, in simple tenses, and between the auxiliary and the participle, in compound tenses : as, *il avoue tout ; il a tout avoué*. But when it is the regimen indirect, it is always placed after the verb, either in simple or compound tenses : as, *il rit de tout ; il a pensé a tout*. *Rien* follows the same order of construction.

Tout is sometimes used as an adverb, and merely as an expletive : *il lui dit tout froidement*, he told him (quite) coolly. Sometimes also, instead of *quoique très entièrement, quelque* ; in which case the following rules must be observed.

RULE I. *Tout* does not alter its number before an adjective masculine : as, *les enfans, tout aimables qu'ils sont*, children, all amiable as they are ; *ils sont tout interdits*, they are quite disconcerted.

RULE II. *Tout* takes neither gender nor number before an adjective feminine beginning with a vowel or *h* mute : but it takes both gender and number before an adjective feminine, beginning with a consonant. We say : *la vertu, tout austère qu'elle paroît ; ces images, tout amusantes qu'elles sont* : but we say, *c'est une tête toute vide ; ces dames toutes spirituelles qu'elles sont*.

EXCEPTION. *Tout* takes neither gender nor number before an adjective feminine beginning with a consonant, when it is immediately followed by an adverb. Thus we say, *ces fleurs sont tout aussi fraîches que celles que vous avez ; ces dames sont, tout ainsi que, tout comme vous, belles, jeunes et spirituelles*. In this sense, *tout* is a mere expletive.

EXERCISE.

1. Children, *amiable* as they are, have, nevertheless, many faults which it is of importance to correct.

2. The philosophers of antiquity, *although* very* much* *enlightened*, have given us but very confused ideas of the deity, and very vague notions about the principal duties of the law of nature.

3. These flowers, *inodorous* as they are, are not the less esteemed.

4. Virtue, *austere* as it is, makes us enjoy real pleasures.

5. Fables, *although* very* entertaining, yet truly interest only when they convey to us instruction, under the disguise of an ingenious allegory.

6. Although that absurd pedant is an incessant scribbler, yet his head is *altogether empty*.

7. Far be from us those maxims of flattery, that kings are born with talents, and that their favoured souls come out of God's hand *completely wise and learned*.

8. Those fountains glide *quite* gently through a mead enamelled with flowers.

1. *Have, nevertheless, ne laisser pas d'avoir ; faults, défaut ; of importance, essentiel.*

2. *Enlightened, éclairés qu'ils étoient ; of nature, naturel.*

3. *Inodorous, inodore ; not, n'en.*

4. *Enjoy, goûter de.*

5. *Entertaining, amusantes qu'elles sont ; truly, véritablement ; convey, offrir ; disguise, voile.*

6. *Incessant, infatigable ; scribbler, écrivain ; his head is, (he has not less the head ;) not, n'en ; altogether, tout.*

7. *Far be, loin ; of, de, art. ; are born, naitre ; with talents, habile ; favoured, privilégié ; come out, sortir ; learned, savant.*

8. *Glide, couler ; gently, doucement ; through a mead, sur un gazon.*

9. The peaches are quite as good as those of the south of France.

9. *South, midi.*

Quelque que joined to a substantive, either single or accompanied by an adjective, takes the mark of the plural.

EXAMPLES.

Quelques richesses que vous ayez,	Whatever riches you may have.
Quelques bonnes œuvres que vous fassiez,	Whatever good actions you may do.
Quelques peines affreuses que vous éprouviez,	However dreadful pains you may suffer.

But when joined to an adjective separated from its substantive, it does not take the mark of the plural.

EXAMPLES.

Tous les hommes, quelque opposés qu'ils soient,	All men, however opposite they may be.
Ces actions, quelque belles qu'on les trouve,	Those actions, however brilliant they may be found.

We have seen that *quelque que* and *quel que*, joined to a substantive, have the same meaning, although they are not used indifferently for each other. If the pronoun stands before the substantive, we make use of *quelque que*: as, *quelques richesses que vous ayez*; but if the substantive be after the *que* and the verb, then we make use of *quel que* in two separate words: as, *quelles que soient les richesses que vous ayez*.

EXERCISE.

1. *Whatever talents* you may possess, *whatever advantages* you may have received from nature and education, with* *whatever perfections* you may be endowed, expect the suffrages but of a small number of men.

2. *Whatever great services* you may have rendered mankind, rather look for their ingratitude than their acknowledgments.

3. *However useful, however well written* the works which you have published, yet think not that you will immediately reap

1. Possess, avoir; have received, tenir; be endowed, posséder; expect, ne s'attendre à; but, que.

2. Mankind, homme, pl.; rather look for, compter plutôt; ac, knowledge, reconnoissance.

3. Immediately, de suite; reap, recueillir; by slow degrees,

the fruits of your labours ; it is but by slow degrees that light introduces itself among men. The course of time is swift ; but it seems to lag, when it brings truth and reason along with it.

4. *Whatever may be the obstacles* which ignorance, prejudice, and envy oppose to the true principles of an art, yet we ought never to be deterred from propagating them : the sun does not cease to shine, because its light hurts the eyes of night-birds.

5. *Whatever be your birth, whatever your riches and dignities*, remember that you are frustrating the views of providence, if you do not make use of them for the good of mankind.

avec lenteur ; among, chez ; swift, rapide : to lag, se traîner ; along with it, à sa suite.

4. *We, on ; to be deterred*, se rebuter ; *propagating*, répandre ; *shine*, éclairer ; *its*, the article ; *hurts*, blesser ; *night-birds*, oiseau de nuit.

5. *Are frustrating*, frustrer.

CHAPTER V.

OF THE VERB.

AGREEMENT OF THE VERB WITH ITS SUBJECT.

It has been observed that the verb which has two subjects, both singular, is put in the plural : but to this rule there are the following

EXCEPTIONS.

1st: Though a verb may have two subjects in the singular, yet that verb is not put in the plural, when the two subjects are joined together by the conjunctions *ou, comme, aussi bien que, autant que*, etc.

EXAMPLES.

<i>La séduction ou la terreur l'a entraîné dans le parti des rebelles ;</i>	Either persuasion or terror has drawn him into the party of the rebels.
<i>Le roi, aussi bien que son ministre, veut le bien public ;</i>	The king, as well as his ministry, wishes for the public good.
<i>Son honnêteté, autant que son esprit, le fait rechercher ;</i>	His honesty, as much as his wit, makes him courted.
<i>L'envie, comme l'ambition, est une passion aveugle ;</i>	Envy, like ambition, is a blind passion.

2dly. The verb is likewise put in the singular, notwithstanding plurals may precede it, either when there is an expression which collects all the substantives

into one such as *tout, ce, rien*, etc. or when the conjunction *mais* is placed before the last substantive.

EXAMPLES.

<i>Biens, dignités, honneurs, tout dis- paroit à la mort ;</i>	Riches, dignities, honours, every thing <i>vanishes</i> at death.
<i>Jeux, conversations, spectacles, rien ne la distrait ;</i>	Games, conversations, shows, nothing <i>diverts</i> her.
<i>Perfidies, noirceurs, incendies, massacres, ce n'est là qu'une foible image, etc.</i>	Perfidies, enormities, conflagra- tions, massacres, all this is but a feeble representation, etc.
<i>Non-seulement toutes ses richesses et tous ses honneurs, mais toute sa vertu s'évanouit ;</i>	Not only all his riches and honours, but all his virtue <i>vanishes</i> .

EXERCISE.

1. Either fear or inability prevented them from moving.
2. The fear of death, or rather the love of life, began to revive in his bosom.
3. Alcibiades, as well as Plato, was among the disciples of Socrates.
4. Lycurgus, like Solon, was a wise legislator.
5. Euripides, as much as Sophocles, contributed to the glory of the Athenians.
6. Riches, dignities, honours, glory, pleasure, every thing loses its charms from the moment we possess it, because none of those things, can fill the heart of man.
7. The gentle zephyrs which preserved, in that place, notwithstanding the scorching heat of the sun, a delightful coolness ; springs gliding with a sweet murmur through meadows interspersed with amaranths and violets ; a thousand springing flowers with enamelled carpets ever green ; a wood of those tufted trees that bear golden apples, and the blossom of which renewed every season, yields the sweetest of all perfumes ; the warbling of birds, the continual prospect of a fruitful country ; in a word, no-

1. Inability, impuissance ; moving, remuer.
2. Began to revive, se réveiller ; in, au fond de ; bosom, cœur.
3. Among, au nombre de.
- 6 We, on ; none, rien ; those things, tout cela.
7. Preserved, entretenir ; scorching heat, ardeur ; interspersed with, semer de ; springing, naissant ; carpets, tapis ; tufted, touffu ; golden, (of gold) ; renewed, (which renews) se renouveler ; (in) every season ; yields, répandre ; prospect, spectacle ; made, rendre ; deaden, l'ar-

thing of what till then had made him happy, could deaden the feeling of his grief.

racher à ; *feeling, sentiment.*

OF THE COLLECTIVE PARTITIVE.

The collectives general have nothing to distinguish them from substantives common, with regard to the laws of agreement ; but the collectives partitive apparently break through those laws in some instances.

RULE. The verb, which relates to a collective partitive, is put in the plural when that partitive is followed by the preposition *de* and a plural ; but it is put in the singular, either when the partitive is followed by a regimen singular, or when it expresses a determinate quantity, or lastly, when it presents an idea independent of the plural which follows it.

EXAMPLES.

La plupart des hommes sont bien prompts dans leur jugemens,	The greatest part of men are very hasty in their judgments.
Bien de philosophes se sont trompés,	Many philosophers have been mistaken.

But we ought to say :

Une infinité de peuple est accourue (regimen singular,)	An immense number of people flocked together.
La moitié des soldats a péri (determinate quantity,)	One half of the soldiers has perished.
Le plus grand nombre des troupes a péri (idea independent of the plural,)	The greater number of the troops has perished.

We see, then, that the substantives partitive, *la plupart, une infinité, une foule, un nombre, la plus grande partie, une sorte*, etc. and words signifying quantity, such as *peu, beaucoup, assez, moins, plus, trop, tant, combien*, and *que* used for *combien*, followed by a noun joined to them by the preposition *de*, have not the least influence on the verb, and consequently, it is not with them that the verb agrees, but with the noun which follows them.

REMARK. The words *infinité* and *la plupart*, used by themselves, require the verb in the plural; as, *une infinité pensent, la plupart sont d'avis.*

EXERCISE.

1. *Many persons* experience that human life is every where a state in which much is to be endured and little to be enjoyed.

2. *Many poets* think that poetry is the art of uniting pleasure with truth, by calling imagination to the help of reason.

3. *Few persons* reflect that time, like money, may be lost by unseasonable avarice.

4. *So many years* of familiarity were chains of iron which linked me to those men who beset me every hour.

5. *How many wise men** have thought that to seclude one's self from the world, was to pull out the teeth of devouring animals, and to take away from the wicked the use of his poniard, from calumny its poisons, and from envy its serpents!

6. *A company of young Phœnicians* of uncommon beauty, clad in fine linen, whiter than snow, danced a * long while the dances of their own * country, then those of Egypt, and lastly those of Greece.

7. *A troop of nymphs*, crowned with flowers, whose lovely tresses flowed over their shoulders, and waved with the wind, swam in shoals behind her car.

8. At the time of the invasion of Spain by the Moors, an innumerable multitude of people retired into the Asturias, and there proclaimed Pelagius king.

9. *A third part of the enemy* were left dead on the field of battle; the rest surrendered at discretion.

10. *The innumerable crowd of carriages* which are to be seen in London during the winter, astonishes foreigners.

1. *Much is*, etc. (one has a great deal of pains, and little of real enjoyments.)

3. *Unseasonable*, hors de propos.

4. *Familiarity*, habitude; *linked*, lier; *beset*, obséder.

5. *How many*, que de; *to seclude one's self*, se retirer; *pull out of*, arracher à; *to take away from*, ôter à.

6. *Company*, troupe; *clad in*, et vêtu de; *linen*, lin.

7. *Lovely*, beau; *tresses*, cheveu; *flowed*, pendre; *waved*, flotter; *with*, au gré de; *swam*, nager; *shoals*, foule, *car*, char.

8. *Moors*, Maure; *retired*, se retirer; *Asturias*, Asturias; *Pelagius*, Pélage.

9. *A third part*, un tiers; *enemy*, pl.; *surrendered*, se rendre.

10. *Crowd*, quantité; *which are*, (active voice, on.)

PLACE OF THE SUBJECT WITH REGARD TO THE VERB.

We have seen that the subject of a verb is either a noun or a pronoun, and that this subject must always be expressed in French. It now only remains to know its place with respect to the verb.

RULE. The subject, whether noun or pronoun, is generally placed before the verb.

EXAMPLES.

L'ambition effrénée de quelques hommes a, dans tous les temps, été la vraie cause des révolutions des états ;

Quand nous nageons dans l'abondance, il est bien rare que nous nous occupions des maux d'autrui ;

The unbridled ambition of a few men has, in all ages, been the real cause of the revolutions of empires.

When we roll in plenty, we seldom think of the miseries of others.

EXERCISE.

1. *Youth* is full of presumption; it expects every thing from itself; although frail, it thinks itself all-sufficient, and that it has nothing to fear.

2. *Commerce* is like certain springs; if you attempt to divert their course, you dry them up.

3. It is enough that falsehood is falsehood, to be unworthy of a man who speaks in the presence of God, and who is to sacrifice every thing to truth.

4. The *ambition* and *avarice* of man are the sources of his unhappiness.

5. They punish, in Crete, three vices which have remained unpunished in all other nations: ingratitude, dissimulation, and avarice.

6. Like the Numidian lion, goaded by cruel hunger, and rushing upon a flock of feeble sheep, he tears, he slays, he swims in blood.

1. Full of presumption, présomptueux; expects, se promettre; itself all-sufficient, pouvoir tout; that it has, avoir.

2. Springs, source; attempt, vouloir; dry up, faire tarir.

3. It is enough, suffire; falsehood, mensonge; is, subj.; in, en; is to sacrifice, doit.

5. Punished, ind-2; have remained, être; in, chez.

6. Like, semblable à; goaded by, etc. (that cruel hunger goads,) dévorer; rushing, (which rushes upon,) entrer dans; tears, déchirer; slays, égorger.

EXCEPTIONS.

1st. In interrogative phrases, the question is made either with a pronoun or a noun; if with a pronoun, this is always placed after the verb: as, *que dit-on ? irai-je à la campagne ? de qui parle-t-on ?* if with a noun, the noun is sometimes placed before, and sometimes after the verb; it stands before when the pronoun personal which answers to it asks the question: as, *cette nouvelle est-elle sûre ? les hommes se rendent-ils toujours à la raison ?* it stands after, when a pronoun absolute or an interrogative adverb, placed at the beginning of the phrase, allow the suppression of the personal pronoun: as, *que dit votre ami ? à quoi s'occupe votre frère ? où demeure votre cousin ?*

REMARK. In interrogative sentences, when the verb which precedes *il, elle, on*, ends with a vowel, the letter *t* is put between that verb and the pronoun: as, *arrive-t-il ? viendra-t-elle ? aime-t-on les vauriens ?* When *je* is after a verb which ends with *e* mute, we change that *e* mute into *é* acute: as, *aimé-je ? puissé-je ?* But as custom does not always admit *je* after the verb, we must adopt another turn, and say, in interrogating: *est-ce que je cours ? est-ce que je dors ?*

1. Have you forgotten all that Providence has done for you? how have you escaped the shafts of your enemies? how have you been preserved from the dangers which surrounded you on all sides? could you be so blind as not to acknowledge and adore the all-powerful hand that has miraculously saved you?

2. What will posterity say of you, if, instead of devoting to the happiness of mankind the great talents which you have received from nature, you make use of them only to deceive and corrupt them?

3. Do not the misfortunes which we experience often contribute to our prosperity?

1. Escaped, échapper à; shafts, trait; preserved, garantir; on all sides, de toutes parts; so as assem pour; saved, conserver.

2. Devoting, consacrer; mankind, homme, pl.; deceive, égarer.

3. Experience, éprouver; turn out, tourner en.

4. Why are the works of nature so perfect ? Because each work is a whole, and because she labours upon an eternal plan, from which she never deviates. Why, on the contrary, are the productions of man so imperfect ? It is because the human mind being unable to create any thing, and incapable of embracing the universe at a single glance, can * produce, only after having been enriched by experience and meditation.

4. *Because, c'est que ; and because, et que ; being unable, ne pouvoir ; incapable, (not being able ;) at, de ; glance, vue ; enriched, fécondé.*

2dly. In the incidental sentences which express that we are quoting somebody's words : as, *je meurs innocent, a dit Louis XVI.* I die innocent, said Louis XVI. *Je le veux bien, dit-il ;* I am very willing, said he.

5dly. With an impersonal verb, and these words, *tel, ainsi.* *Il est arrivé un grand malheur,* a great misfortune has happened. *Tel étoit l'acharnement du soldat que,* etc. such was the fury of the soldier that, etc. *Ainsi finit cette sanglante tragédie,* thus ended that bloody tragedy.

EXERCISE.

1. True glory, *said he*, is founded in humanity : whoever prefers his own glory to the feelings of humanity, is a monster of pride, and not a man.

2. There have happened for these * ten years, *so many events*, exceeding all probability, that posterity will find it very difficult to credit them.

3. *Such was that incorruptible Phocion*, who answered the deputies of Alexander, who were telling him that this powerful monarch loved him as the only honest man ; well, then, * let him allow me to be and to appear so.

1. *Is founded*, ne se trouve pas hors de ; *feelings*, sentiment.

2. *There have happened for*, il se passer depuis ; *exceeding*, hors de ; *probability*, vraisemblance ; *will find very difficult*, avoir bien de la peine ; *to credit*, ajouter foi à.

3. *Loved*, chérir ; *honest man*, homme de bien ; *well*, he ! *to be so*, d'être tel ; *appear so*, le paroître.

4. *Thus ended, by the humiliation of Athens, that dreadful war of twenty-seven years, to * which ambition gave rise, which hatred made atrocious, and which was as fatal to the Greeks, as their ancient confederation had proved advantageous to them.*

4. *Ended, se terminer ; gave rise, faire naître ; made, rendre ; had proved, être.*

4thly. When the subjunctive is used to express a wish, or for *quand même* and a conditional : as, *puissent tous les peuples se convaincre de cette vérité*, may all nations be convinced of this truth ; *dussé-je y périr, j'irai* ; should I perish there, I will go.

5thly. When the subject is followed by several words which are dependent upon it. This exception is strictly to be attended to, when the words which depend on the subject form an incidental sentence which, by its length, might obscure the relation of the verb to the subject. Perspicuity here requires that the subject should be so displaced.

Sometimes, however, this displacing of the subject is only the effect of taste, and happens when we wish to avoid an inharmonious cadence : or when, in the middle of a speech, an orator wishes to rouse the attention of his hearers by a bold and unexpected turn.

EXERCISE.

1. The gods grant that you may never experience such misfortunes !

2. May you, O wise old man ! in a repose diversified by pleasing occupations, enjoy the past, lay hold of the present, and charm your latter days with the hope of eternal felicity.

3. What is not in the power of the gods ! were you at the lowest depths, the power of Jupiter could draw you from thence : were you in Olympus, beholding the stars under your feet, Jupiter could plunge you to the bottom of the abyss, or precipitate you into the flames of gloomy Tartarus.

1. *Grant, faire ; experience, éprouver de.*

2. *Old man, vieillard ; lay hold of, saisir ; with, de.*

3. *Is not in the power, ne peuvent ; were, subj-2 ; lowest depths, fond de l'abîme ; power, puissance ; could, pouvoir, cond-1 ; Olympus, Olympe ; stars, astre ; gloomy, noir ; Tartarus, Tartare.*

4. There, through meadows enamelled with flowers, glide a thousand various rivulets, distributing every where their pure (limpid) waters.

5. Already, for the honour of France, there^u had come into administration a man more distinguished for his understanding and virtues, than for his dignities.

4. *Through*, au milieu de ; *with*, de ; *glide*, serpenter : *rivulet*, ruisseau ; *distributing*, (which distribute.)

5. *Had come*, être entré ; *administration* (of affairs,) *understanding*, esprit.

GOVERNMENT OF THE VERBS.

We have already observed, that when the regimen of a verb is a noun, it is generally placed after the verb : but to this rule there is one exception, besides those which will hereafter be mentioned.

EXCEPTION. In an interrogative sentence, the regimen is placed before the verb, when this regimen is joined to an absolute pronoun.

EXAMPLES.

<i>Quel objet voyez-vous ?</i>	What object do you see ?
<i>À quelle science vous appliquez-vous ?</i>	To what science do you apply yourself ?
<i>De quelle affaire vous occupez-vous ?</i>	About what business are you employed ?

REMARK. In French, a verb can never have two regimens direct ; therefore, when a verb has two regimens, one of them must necessarily be preceded by a preposition.

EXAMPLES.

<i>Donnez ce livre à votre frère,</i>	Give that book to your brother.
<i>On a accusé Cicéron d'imprudence et de faiblesse,</i>	Cicero has been accused of imprudence and weakness.

According to the natural order of the ideas, it should seem that the regimen direct ought to be placed before the indirect : however, as the perspicuity of the sentence does not allow it in all cases, the following rule must be observed.

RULE. When a verb has two regimens, the shorter is generally placed first; but if they be of equal length, the regimen direct must be placed before the indirect.

EXAMPLES.

<i>Les hypocrites s'étudient à parer le vice des dehors de la vertu,</i>	Hypocrites make it their study to deck vice with the exterior of virtue.
<i>Les hypocrites s'étudient à parer des dehors de la vertu les vices les plus honteux et les plus décriés.</i>	Hypocrites make it their study to deck with the exterior of virtue the most shameful and most odious vices.
<i>L'ambition sacrifie le présent à l'avenir, mais la volupté sacrifie l'avenir au présent,</i>	Ambition sacrifices the present to the future, but pleasure sacrifices the future to the present.

EXERCISE.

1. Illustrious examples teach us, that God has hurled from their thrones princes who contemned his laws: he reduced to the condition of beasts the haughty Nebuchadnessar, who wanted to usurp divine honours.

2. Wretched is* the man who feeds his mind with chimeras.

3. Our interest should prompt us to prefer virtue to vice, wisdom to pleasure, and modesty to vanity.

1. Teach, apprendre; hurled, précipiter; haughty, superbe; Nebuchadnessar, Nabuchodonosor; wanted, vouloir.

2. Feeds, repaître.

3. Should, devoir, ind-1; prompt, porter; pleasure, volupté.

RULE. A noun may be governed at once by two verbs, provided those verbs do not require different regimens.

EXAMPLE.

<i>On doit aimer et respecter les rois,</i>	We ought to love and respect kings.
<i>Ce général attaqua et prit la ville,</i>	That general attacked and took the city.

But we must not say, *cet officier attaqua et se rendit maître de la ville*, that officer attacked and made himself master of the city. A different turn should be given to the sentence, by placing the noun after the first verb, and *en* before the second: as, *cet officier at-*

taqua la ville et s'en rendit maître, that officer attacked the city and made himself master of it.

EXERCISE.

1. Luxury is like a torrent, which carries away and overturns every thing it meets.

2. Nothing can* resist the operation of time : it, at length, undermines, allers, or destroys every thing.

3. Among the Spartans, public education had two objects : the first, to harden their bodies by fatigue ; the second, to excite and nourish in their minds the love of their country, and an enthusiasm for what is great.

1. Carries away, entraîner ; overturns, renverser ; every thing, tout ce que.

2. Operation, action ; at length, à la longue ; undermines, miner.

3. Among the Spartans, à Sparte ; to, de ; harden, endurcir ; by, à ; their must be rendered by the article ; for, de.

OF THE USE PROPER OR ACCIDENTAL OF MOODS AND TENSES.

INDICATIVE.

The *present* is used to express an existing state : as, *je suis ici*, I am here ; an invariable state : as, *Dieu est de toute éternité*, God is from all eternity ; a future near at hand : as, *c'est demain fête*, to-morrow is a holiday ; or even a preterit, when we mean to give a sort of picture of what would have been a mere relation. Thus, we find in Racine : *j'ai vu votre malheureux fils traîné par ses chevaux*, I have seen your unhappy son dragged along by his horses ; but suddenly passing from the preterit to the present, he adds : *il veut les rappeler, et sa voix les effraie* ; he calls out to stop them, but his voice frightens them.

In English, the verb *to be* is frequently used with the participle present : as, *I am reading, I was translating, I shall be writing* ; a construction not adopted in French, and whenever found, it is to be translated in French simply by the verb put in the tense expressed by the verb *to be*. Thus, *am being* in the present tense of the verb *to be*, *I am reading* must be expressed by *je lis*, the present tense of the verb *lire* to read ; and *shall be being* the future tense of the verb *to be*, *I*

shall be writing must be rendered *j'écrirai*, being the future tense of the verb *écrire*, to write.

EXERCISE.

1. *He is* in his chamber, where he is unbending his mind from the fatigue of business, by some instructive and agreeable reading.

2. Truth, eternal by its nature, is immutable as God himself.

3. I never let a day pass without devoting an hour or two to reading the ancients.

4. It is this week that the new piece comes out.

5. The armies were in sight, nothing was heard on all sides but dreadful cries: the engagement began. Immediately a cloud of arrows *darkens* the air and *covers* the combatants; nothing is heard but the doleful cries of the dying, or the clattering of the arms of those who *fall* in the conflict; the earth *groans* beneath a heap of dead bodies, and rivers of blood *stream* every where; *there is nothing* in this confused mass of men enraged against one another, but slaughter, despair, revenge, and brutal rage.

1. *Is unbending*, délasser; *reading*, lecture.

2. *By, de*; *immutable*, immuable.

3. *Let,* devoting*, consacrer.

4. *Comes out*, on donner.

5. *Sight*, présence; *nothing was*, etc., on ne que, ind-2; *the engagement began*, on en venir aux mains, ind-3; *cloud*, nuée; *arrows*, trait; *darkens*, obscurcir: *nothing is*, etc. on ne plus que; *doleful*, plaintif; *clattering*, bruit; *conflict*, mêlée; *groans*, gémir; *beneath*, sous; *heap*, monceau; *rivers*, ruisseau; *stream*, couler; *there is nothing in*, etc. ce ne être dans; *mass*, amas; *enraged*, acharné; *but*, que; *slaughter*, massacre; *rage*, fureur.

The *imperfect* is used to denote the repetition of an action at a time which is past: as, *quand j'étois à Paris, j'allois souvent aux Champs Elysées*; when I was at Paris, I often went to the *Champs Elysées*: 2dly. For a past which has some duration, especially in narrations: as, *Rome étoit d'abord gouvernée par des rois*, Rome was at first governed by kings.

EXERCISE.

1. When I was at Paris, I went every morning to take a walk in the *Champs Elysées*, or the *Bois de Boulogne*; afterwards I came home, where I employed myself till dinner, either in reading or writing; and in the evening, I generally went for amusement to the French Theatre or the Opera.

1. *Take a walk*, se promener; *in, à*; *came home*, rentrer chez soi; *was busy*, s'occuper; *reading*, (by the verb;) *for amusement*, me délasser; *French Theatre*, Comédie Française.

2. When *I was* in the prime of life, like the light butterfly, I *fluttered* from object to object, without being able to settle to any thing; eager for pleasure, I *seized* every thing that had its appearance: alas! how far *was* I then from foreseeing that I should deplore with so much bitterness the loss of this precious time.

3. For a short time after Abraham, the knowledge of the true God still *appeared* in Palestine and Egypt. Melchisedec, king of Salem, *was* the priest of the Most High God 1. Abimelech, king of Gerar, and his successor of the same name, *feared* God, *swore* by his name, and *reverenced* his power. But in Moses's time, the nations *adored* even beasts and reptiles. Every thing *was* God but God himself.

2. Prime of life, fleur de l'âge; butterfly, papillon; fluttered, voler; being able, pouvoir; settle, me fixer; eager for, avide de; had its appearance, m'en présentait l'image; how, que; with so much bitterness, (so bitterly.)

3. Swore, jurer; reverenced, admirer; the nations, on; even, jusqu'à; but, excepté.

In French, the *preterit definite* and the *preterit indefinite* are not used indifferently.

We make use of the *preterit definite*, when speaking of a time which is entirely past, and of which nothing remains: as, *je fis un voyage à Bath le mois dernier*, I took a journey to Bath last month; *j'écrivis hier à Rome*, I wrote yesterday to Rome. To authorize the use of this tense, there must be the interval of at least one day. It is most used in the historic style.

EXERCISE.

1. Amenophis *conceived* the design of making his son a conqueror. He *set about* it, after the manner of the Egyptians, that is, with great ideas. All the children who *were born on* the same day as Sesostriis, *were brought* to court by order of the king; he *had* them educated as his own children, and with the same care as Sesostriis. When he *was* grown up, he made him serve his apprenticeship in a war against the Arabs: this young prince *learned* there to bear hunger and thirst, and *subdued* that nation, till then invincible. He afterwards *attacked* Lybia, and *conquered* it. After these successes, he *formed* the project of subduing the whole world. In consequence of this,* he entered Ethiopia, which he *made* tributary. He *continued*

1. Making, faire de; set about it, s'y prendre; after, à; ideas, idée; brought, amener; had educated, faire élever; grown up,

his victories in Asia. Jerusalem *was* the first to feel the force of his arms ; the rash Rehoboam *could not resist* him, and Sesostris *carried away* the riches of Solomon. He *penetrated* into the Indies, farther than Hercules and Bacchus, and farther than Alexander did afterward. The Scythians *obeyed* him as far as the Tanaïs ; Armenia and Cappadocia *were* subject to him. In a word, he *extended* his empire from the Ganges to the Danube.

grand ; *made serve*, faire faire ; *apprenticeship*, apprentissage ; *in*, par ; *entered*, entré dans ; *made*, rendre ; *as far as*, jusqu'à ; *Cappadocia*, Cappadoce.

The preterit indefinite is used either for a past indeterminate, or for a past of which something still remains : as, *j'ai voyagé en Italie*, I have travelled in Italy ; *j'ai déjeuné ce matin à Londres et dîné à Richmond*, I breakfasted this morning in London and dined at Richmond.

The preterit indefinite is sometimes used instead of a future just approaching : as, *avez-vous bientôt fini ?* have you soon done ? *oui, j'ai fini dans le moment* ; yes, I shall have done in a moment.

EXERCISE.

1. Inflamed with the desire of knowing mankind, I have travelled, not only to the most polished nations, but even to the most barbarous. I have observed them in the different degrees of civilization, from the state of simple nature to the most perfect state of society, and wherever I went, the result was the same : that is to say, I have every where seen beings occupied in drying up the different sources of happiness that nature had placed within their reach.

2. I have travelled this year in Italy, where I *had* an* opportunity of seeing several master-pieces of antiquity, and *where* I *made* a valuable collection of scarce medals. I there *admired* the perfection to which they *have brought* architecture, painting, and music : but what *pleased* me most there, was the beauty of the climate of Naples.

1. *With*, de ; *mankind*, homme, pl. ; *to*, chez ; *polished nations*, peuple policé ; *savage nations*, nation sauvage ; *from*, depuis ; *to*, jusqu'à ; *wherever* I went, dans tous les pays ; *the result was the same*, (I had the same result ;) *in drying up*, à tarir ; *within their reach*, à leur portée.

3. *Opportunity*, occasion ; *master-pieces*, chef-d'œuvre ; *scarce*, rare ; *pleased me most*, faire le plus de plaisir ; *was*, ind-1.

The two preterits anterior differ in the same manner as the two preceding preterits, but they are always accompanied by a conjunction or an adverb of time : as, *je suis sorti dès que j'ai eu dîné*, I went out as soon as I had dined ; *j'eus fini hier à midi*, I had done yesterday at noon.

The *pluperfect* denotes that a thing was done before another, which was itself done at a time which is past : as, *j'avois soupé quand il entra*, I had supped when he came in.

EXERCISE.

1. As soon as I had examined this phenomenon, I tried to find out its causes.

2. As soon as we had crossed the river, we found ourselves in a wood where there was not a single path-way traced.

3. As soon as the great Sesostris had satisfied his ambition, by the conquest of so many empires, he returned into Egypt, where he devoted the whole of the day to administering strict justice to his people, and in the evening he recreated himself by holding conferences with the learned, or by conversing with the most upright people of his kingdom.

4. I had only received, like most of the *grandees*, an education in which I had imbibed nothing but sentiments of pride and insensibility ; that is, they had done every thing in their power to stifle in me the happy and benevolent dispositions which I had received from nature.

1. As soon as, *dès que* ; tried to find out, *en rechercher*.

2. Crossed, *traverser* ; found ourselves, *se trouver engagé* ; path-way, *sentier de*.

3. The whole of the day, *jour entier* ; administering, *rendre, inf-1* ; strict, exact ; recreated, *délasser* ; by holding conferences, *à s'entretenir* ; upright, *honnête* ; people, *gens*.

4. *Grandee*, grand ; imbibed, *puiser* ; they, *en* ; in their power, *ce qu'on pouvoir* ; stifle, *étouffer* ; benevolent, *bienfaisant*.

As foreigners find the use of these different preterits attended with great difficulty, we shall give the following analysis, in order more clearly to explain the manner in which we use them.

We read in Marmontel :

Célicour, à l'âge de quinze ans, avoit été dans le monde ce qu'on appelle un petit prodige ;

Célicour at the age of fifteen, had been in the world what is called a little prodigy.

The author employs the pluperfect, because he speaks of a period of time anterior to all those which he is going to mention.

Il faisoit des vers les plus galans du monde ; il n'y avoit pas dans le voisinage une jolie femme qu'il n'eût célébrée ; c'étoit dommage de laisser tant de talens enfouis dans une petite ville ; Paris devoit en être le théâtre.

He composed the most agreeable love-sonnets imaginable : there was not a pretty woman in the neighbourhood that he had not celebrated ; it was pity to let so many talents be buried in a little town ; Paris was the theatre on which they ought to be exhibited.

Here the author makes use of the imperfect, because he speaks of the habitual employ of Celicour.

Et l'on fit si bien, que son père se résolut de l'y envoyer ;

And they contrived matters so, that his father determined to send him there.

Now the author passes to the preterit definite, because he is no longer speaking of what Celicour used to do, but of what he did at a time past, and of which nothing remains.

Ce père étoit un honnête homme, qui aimoit l'esprit sans en avoir, et qui admiroit, sans savoir pourquoi, tout ce qui venoit de la capitale. Il avoit même des relations littéraires, et du nombre de ses correspondans étoit un connoisseur nommé M. de Fintac.

This father was a good sort of man, who was fond of wit, without having any, and admired, without knowing why, every thing that came from the metropolis. Nay, he even had some literary connexions, and among his correspondents was a connoisseur of the name of Fintac.

Here, again, the author resumes the form of the imperfect, because he is now speaking of the habitual state of Celicour's father, in his little town, and because in this passage he merely relates what that father was doing at a time past, which has no kind of relation to the present.

Ce fut principalement à lui que Celicour fut recommandé,

It was particularly to him that Celicour was recommended.

The form of the preterit definite is now resumed, because this is an action passed, at a time of which nothing is left, etc.

EXERCISE.

1. God, who *had created* his angels in holiness, *would have* their happiness depend upon themselves : they *might ensure* their felicity, by giving themselves willingly to their Creator ; but they *delighted* in themselves, and not in God : immediately those spirits of light *became* spirits of darkness.

2. There is a letter which Philocles *has written* to a friend of his, about his project of making himself king of Carpathus. I *perused* that letter, and it *seemed* to me to be the hand of Philocles. They had perfectly imitated his writing. This letter *threw* me into a strange surprise. I *read* it again and again, and *could not persuade* myself that it *was written** by Philocles, when I recalled to my mind the affecting marks which he *had given* me of his disinterestedness and integrity.

3. Those who *had shown* the greatest zeal for the state and my person *did not think* themselves obliged to undeceive me, after so terrible an example. I myself *was afraid* lest truth should break through the cloud, and reach me in spite of all my flatterers. I *felt* within myself that it would have raised in me bitter remorse. My effeminacy, and the dominion which a treacherous minister had gained over me, *threw* me into a kind of despair of ever recovering my* liberty.

1. *Have their happiness to depend*, (that their happiness,) *dependre*, subj-2 ; *might, pouvoir* ; *delighted in*, *se plaire en* ; *of light*, *lumineux* ; *darkness*, *ténèbres*.

2. *There is*, *voilà* ; *about*, *sur* ; *Carpathus*, *Carpathie* ; *to be*, *de* ; *they*, *on* ; *again and again*, *sans cesse* ; *by*, *de* ; *when I recalled to*, *repasser dans*, inf-3 ; *integrity*, *bonne foi*.

3. *Think not themselves obliged to*, *se croire dispensé de* ; *was afraid lest*, *craindre que* ; *break through*, *percer*, subj-2 ; *reach*, *parvenir jusqu'à* ; *in spite of*, *malgré* ; *raised in*, *causer à* ; *effeminacy*, *mollesse* ; *dominion*, *ascendant* ; *treacherous*, *perfide* ; *gained*, *prendre* ; *threw*, *plonger* ; *recovering*, *rentrer en*.

The difference between the two future tenses is, that the period of time expressed by the future absolute may or may not be determined : as, *j'irai à la campagne*, or, *j'irai demain à la campagne* ; while, in the future anterior, the time is necessarily determined : as, *j'aurai fini quand vous arriverez*.

EXERCISE.

1. Remember that youth is but a flower, which *will wither* up almost as soon as open. Thou *wilt see thyself* gradually changed.

1. *Will wither*, (will be almost as soon withered) *sécher* ;

Smiling graces, sweet pleasures, strength, health, and joy, *will vanish* like a pleasing dream; nothing but the sad remembrance will be left thee.

2. I *shall* next year *take* a journey into Greece, and I am preparing myself for it by reading that of the young Anarcharsis.

3. When you have read the celebrated discourse of Bossuet on Universal History, and studied in it the causes of the grandeur and the fall of states, you will be less astonished at the revelations, more or less sudden, that modern empires have experienced, which appeared to you in the most flourishing state.

open, éclore; *gradually*, insensiblement; *lively*, riant; *nothing will be left*, il n'en rester.

2. *Take*, faire; *for it*, y; *reading*, lecture de.

3. *Have read*, ind-3; *and*, que vous, ind-8; *in it*, y; *fall*, chute; *sudden*, subite; (that have experienced the modern empires, which, etc.;) *appeared*, ind-2.

CONDITIONAL.

We make use of the conditional :

1st. To express a wish : as, *que je serois*, or *j'aurois été*, *content de réussir dans cette affaire*, how glad I should be, or should have been, to succeed in that affair.

2dly. With *si*, if, whether, expressing a doubt : as, *Demandez-lui s'il seroit venu avec nous*, *suppose qu'il n'eût pas eu affaire*; ask him whether he would have come with us, had he not been busy.

3dly. Before or after the imperfect, or pluperfect of the indicative, preceded by *si* : as, *nous nous épargnerions bien des peines*, *si nous savions modérer nos desirs*; we should spare ourselves much pain, did we know how to moderate our desires. *Vous auriez été plus heureux*, *si vous aviez suivi mes conseils*; you would have been more happy, if you had followed my advice.

4thly. With *quand*, used instead of *si*, *quoique*, or *quand même*, the verb preceded by *quand* is generally in one of the conditionals : as, *quand l'avare posséderoit tout l'or du monde*, *il ne seroit pas encore content*; were the miser to possess all the gold in the world, still he would not be satisfied.

5thly. Lastly, for various tenses of the indicative : as, *croiriez-vous votre fils ingrat ?* could you think your son ungrateful ? which means, *croyez-vous*, etc. *l'auriez-vous soupçonné d'un tel vice ?* could you have suspected him of such a vice ? which means *l'avez-vous*, etc. *quelle raison pourrait m'empêcher d'aller vous voir*, what cause could prevent me from coming to see you ? which means *quelle cause pourra*, etc.

EXERCISE.

1. If it were even possible for men always to act conformably to equity, as it is the multitude that must judge their conduct, the wicked would always blame and contradict them from malignity, and the good sometimes from mistake.

2. What false steps I should have made but for you, at my entrance into the world !

3. But for your counsels, I should have failed in this undertaking.

4. How satisfied I should have been, if you had sooner informed me of your happiness !

5. If we gave to infancy none but just and clear notions, there would be a much less considerable number of false wits in the world.

6. Had Alexander conquered the whole world, his ambition would not have been satisfied ; he would still have found himself confined in it.

7. Could you believe him vain enough to aspire to that high degree of honour ?

8. Could you ever have thought him capable of deserting the good cause, to go and side with the rebels ?

9. Would you renounce being useful to the present generation, because envy fastens on you ?

1. If even, quand même ; were, cond-1 ; for men, (that men ;) to act, subj-2 ; judge, juger de ; would blame, ind-7 ; contradict, croiser, ind-7.

2. What, que de ; steps, démarche ; but for, sans.

3. But for, sans ; failed, échouer.

4. How, que.

5. We, on ; a much less considerable number, bien moins.

6. (When Alexander would have conquered ;) confined, trop à 'étro it.

8. Deserting, abandonner : to go and side with, pour se ranger sous les drapeaux de.

9. Renounce, renoncer à ; fastens, s'attacher ; on you, à vos pas.

REMARK ON THE USE OF THE CONDITIONAL AND FUTURE.

Foreigners are very apt to use the future or the conditional after *si*, when meaning *supposé que*. They say *j'irai demain à la campagne, s'il sera beau*; I shall go into the country to-morrow, if the weather be fine. *Vous auriez vu le roi si vous seriez venu*, you would have seen the king if you had come. The impropriety of this construction will be obviated by attending to the following

RULE. When a verb is preceded by *si*, meaning *supposé que*, the present is used instead of the future absolute; the preterit indefinite, instead of the future anterior; the imperfect instead of the conditional present, and the pluperfect instead of the conditional past.

EXAMPLES.

<i>J'irai demain à la campagne, s'il fait beau ;</i>	I shall go to-morrow into the country, if it be fine weather.
<i>Il aura eu l'avantage, s'il a suivi vos conseils ;</i>	He will have had the advantage, if he has followed your advice.
<i>Je serois content, si je vous voyois appliqué ;</i>	I should be pleased, if I saw you apply to study.
<i>J'aurois été content, si je vous avois vu appliqué ;</i>	I should have been pleased, if I had seen you attentive to your studies.

REMARK. This rule does not hold good, either when *si* is placed between two verbs, the first of which implies doubt, uncertainty; as, *je ne sais s'il viendra*; or with the second conditional past: as, *vous m'eussiez trouvé si vous fussiez venu ce matin*.

EXERCISE.

1. A young man who is just entering the career of letters, will conciliate the good will of the public, if he consider his first successes only as an encouragement to do better.

1. Is just entering, débiter dans; career, carrière; will conciliate; s'attirer; good will, bienveillance; consider, regarder.

2. That absurd criticism *will have amused* only fools or malicious people *, if attention *has been paid* to the spirit that pervades the whole, and the manner in which it is written.

3. Life *would possess* many more sweets and charms, if men, instead of tearing one another to pieces, *formed* but one society of brethren.

4. The Athenians *would have found* in the young Alcibiades the only man capable of ensuring their superiority in Greece, *had not* that vain thoughtless people *forced* him by an unjust, or at least imprudent, sentence, to banish himself from his country.

5. I know not *whether* reason *will soon triumph* over prejudice and ignorance, but I am certain it will be the case, sooner or later.

6. Rome *had never attained* that high degree of splendour and glory which astonishes us, *had it not extended* its conquests as much by its policy as by its arms.

2. Fools, sot ; malicious, méchant ; paid, faire ; pervades the whole, régner d'un bout à l'autre ; in which, dont.

3. Possess, avoir ; tearing one another to pieces, s'entredéchirer.

4. Superiority, prépondérance ; thoughtless, léger.

5. Know, savoir ; it will be so, cela être.

6. Attained, parvenir à ; policy, politique.

SUBJUNCTIVE.

We have said that there are conjunctions which govern the indicative, and others which govern the subjunctive. We call *principal proposition* the phrase which is followed by the conjunction, and *incidental*, or *subordinate proposition*, that which is placed after the conjunction. In this sentence, *je crois que vous aimez à jouer*, *je crois* is the principal proposition, and *vous aimez à jouer* is the subordinate proposition : *que* is the conjunction that unites the two phrases.

GENERAL RULE. The verb of the subordinate proposition must be put in the indicative, when the verb of the principal proposition expresses affirmation, in a direct, positive, and independent manner ; but it is put in the subjunctive, when that of the principal proposition expresses doubt, wish or uncertainty.

We say, *je sais qu'il est surpris*, I know he is sur-

prised ; *je crois qu'il viendra*, I believe he will come. But we ought to say, *je doute qu'il soit surpris*, I doubt his being surprised ; *je doute qu'il vienne*, I doubt his coming ; *je souhaite qu'il réussisse*, I wish he may succeed ; *je tremble qu'il ne succombe*, I tremble lest he should fail.

EXERCISE.

1. The glory which has been ascribed to the Egyptians of being the most grateful of all men, *shows* that *they were* likewise the most sociable.

2. In Egypt, when it *was proved* that the conduct of a dead man* *had been* bad, they condemned his memory, and he was denied burial.

3. *I am sure* that, by moderation, mildness, and politeness, you *will disarm* even envy itself.

4. The new philosophers *say* that colour is a sensation of the soul.

5. *I believe you are* as honest and disinterested as you seem to be.

6. *I doubt* whether the Romans *would ever have triumphed* over the Gauls, if the different chiefs of this warlike people had not been disunited.

7. *I could wish* that the love which we ought to have for one another *were* the principle of all our actions, as it is the basis of all virtues.

8. *Fear lest it should be said* that you feed upon chimeras, and that you take the shadow for the reality.

9. The new philosophers *will have* colour *to be* a sensation of the soul.

10. *I will have* you *to be* as honest and disinterested as you seem to be.

1. *Which has*, etc. *qu'on* ; *ascribed*, *donner* ; *grateful*, *reconnoissant*.

2. *Was denied*, *priver de* : *burial*, *sépulture*.

3. *By*, *avec* ; *politeness*, *honnêteté*.

4. *Sensation*, *sentiment*.

5. *Seem to be*, *le paroître*.

6. *Whether*, *que*.

8. *It, on ne* ; *feed upon*, *se repaître de*.

9. *Will have*, *vouloir* ; *colour to be*, (that colour be.)

Do, did, will, would, should, can, could, may, and might, are sometimes, with respect to the French language, simply signs of tenses ; at others they are real verbs.

There can be no difficulty about *do* and *did* ; they are mere expletives, denoting interrogation, negation, or merely emphasis, when they are joined to a verb, *I do love*, j'aime ; *I did love*, j'aimois, or j'aimai ; *do I love*, aimé-je ; *did I love*, aimois-je, or aimai-je ; *I do not love*, je n'aime pas ; *I did not love*, je n'aimois pas, or je n'aimai pas. In all these cases they are not expressed in French. But when they are followed by a noun or pronoun, then they are real verbs, and mean *faire*. *Do me that favour*, faites-moi ce plaisir ; *he did it*, il le fit ; or, in short, by any thing else except the verb with which they are necessarily connected : as, *he did more than could have been expected*, il fit plus qu'on n'eût pu espérer.

Should is only a sign of the conditional, when it expresses a thing which may happen upon some condition : *I should like a country life, if my affairs would permit me to indulge my inclination* : j'aimerois la vie champêtre, si mes affaires me permettoient de suivre mon goût. But, when it implies duty or obligation, it is a verb, and must be expressed by the verb *devoir* : as, *we should never swerve from the path of virtue*, nous ne devrions jamais nous écarter du sentier de la vertu.

Can, *could*, *may*, and *might*, are not so difficult as they appear at first sight ; because, in almost every instance, there is no impropriety in rendering them by the verb *pouvoir*. In general, the first two imply a power, a possibility, a capability, etc. and the others, permission, probability, etc.

Do, *did*, *shall*, *will*, etc. are sometimes used elliptically in the answers to interrogative sentences. This construction is not used in French. We must repeat the verb, accompanied with a pronoun expressive of the idea of the interrogative sentence : *shall you do your exercise to-day ? yes, I shall* ; must be translated by, *ferez-vous votre thème aujourd'hui ? oui, je le ferai*.

RELATIONS BETWEEN THE TENSES OF THE INDICATIVE.

RULE. When the first verb is in the imperfect, the preterit, or the pluperfect, and the second denotes a temporary action, this second verb is put in the imperfect, if we mean to express a present.

EXAMPLE.

<i>Je croyois, j'ai cru, j'avois cru, que vous étudiez les mathéma- tiques,</i>	I thought, I have thought; I had thought that you were studying the mathematics.
---	--

In the pluperfect if we mean to express a past.

EXAMPLE.

<i>Il m'assura qu'il n'avoit jamais tant ri,</i>	He assured me that he had never laughed so much
--	--

And in the present of the conditional, if we mean to express a future absolute.

EXAMPLE.

<i>On m'a dit que votre frère vien- droit à Londres l'hiver pro- chain,</i>	I was told your brother would come to town next winter.
---	--

But, although the first verb may be in some of these tenses, yet the second is put in the present, when this second verb expresses a thing which is true at all times.

EXAMPLE.

<i>Je vous disois, je vous ai dit, je vous avois dit, que la santé fait la félicité du corps, et le savoir celle de l'âme,</i>	I told you, I have told you, I had told you, that health con- stitutes the happiness of the body, and knowledge that of the soul.
--	---

REMARK. In phrases where the imperfect is preceded by *que*, it denotes sometimes a past, sometimes a present, with respect to the preceding verb. It denotes a past, when the verb which is joined to it by the conjunction *que* is in the present or future.

EXAMPLE.

<i>Vous savez ou vous saurez que le peuple Romain étoit aussi avide qu'ambitieux,</i>	You know or you must know that the Romans were a peo- ple as covetous as they were ambitious.
---	--

But it denotes a present, when the verb which precedes it is in the imperfect, one of the preterits, or the pluperfect.

EXAMPLES.

On disoit, on a dit, on avoit dit, que Phocion étoit le plus grand et le plus honnête homme de son temps ;

Dès qu'on eut appris à Athènes qu'Alcibiade étoit à Lacédémone, on se repentit de la précipitation avec laquelle on l'avoit condamné ;

It was said, it has been said, it had been said, that Phocion was the greatest and most upright man of his age.

As soon as it was known at Athens that Alcibiades was at Lacedemon, the Athenians repented of the precipitation with which they had condemned him.

Nevertheless, the imperfect denotes the past, in this last instance, when it signifies an action which was past before that which is expressed by the first verb.

EXAMPLE.

En lisant l'histoire des temps héroïques, vous devez avoir remarqué que ces hommes, dont on a fait des demi-dieux, étoient des chefs féroces et barbares, dignes à peine du nom d'homme ;

In reading the history of heroic times, you must have remarked that those men who have been made demi-gods, were ferocious and barbarous chiefs, scarcely deserving the name of men.

EXERCISE.

1. *I thought you were not ignorant* that to teach others the principles of an art or science, one needs to have experience and skill.

2. *I had been told*, that your sweetest occupation *was* to form your taste, your heart, and your understanding.

3. Darius, in his flight, being* reduced to the necessity of drinking water muddy and infected by dead bodies, *affirmed* that he never *had drunk* with so much pleasure.

4. *Care has been taken* to inculcate in me, from infancy, that I *should succeed* in the world, only in proportion as I should join to the desire of pleasing, a great deal of gentleness and civility.

1. *Were ignorant*, ignorer ; *teach*, instruire dans ; *needs*, avoir besoin ; *skill*, habileté.

2. *I had*, etc. (by the active voice,) on.

3. *Flight*, déroute ; *muddy*, bourbeux ; *affirmed*, assurer.

4. *Care has*, etc. (active voice,) on avoir ; *in me*, me ; *in proportion*, autant ; *civility*, honnêteté.

5. Ovid *has said*, that study *softens* the manners and *corrects* every thing that is found in us rude and barbarous.

6. You *know* that those pretended heroes, of whom pagan antiquity has made gods, *were* only barbarous and ferocious kings, who *overran* the earth, not so much to conquer as to ravage it, and who left every where traces of their fury and of their vices.

7. It *has been said of* Pericles, that his eloquence was like a thunderbolt which nothing could resist.

8. As soon as Aristides *had said*, that the proposal of Themistocles was unjust, the whole people *exclaimed*, that they must not think of it any longer.

9. Had you read the history of the early ages, *you would know* that Egypt was the most enlightened country in the universe, and that whence knowledge *spread* into Greece and the neighbouring countries.

5. *Corrects*, effacer ; *is found*, se trouver de.

6. *Overran*, parcourir ; *not so much*, moins.

7. *It, on* ; *thunderbolt*, foudre, m ; (to) *which*.

8. *Exclaimed*, s'écrier ; *they must*, falloir, ind-2 ; *of it, y* ; *any longer*, plus.

9. *Ages*, temps ; *whence*, celui d'où ; *neighbouring*, circonvoisin ; *countries*, lieu.

RELATIONS BETWEEN THE TENSES OF THE SUBJUNCTIVE AND THOSE OF THE INDICATIVE.

RULE I. When the verb of the principal proposition is in the present or future, we put in the present of the subjunctive that of the subordinate proposition, if we mean to express a present or future ; but we put it in the preterit, if we mean to express a past : we say,

<i>Il faut que celui qui parle se mette à la portée de celui qui l'écoute.</i>	He that speaks should accommodate himself to the understanding of him that listens.
<i>Il voudra que votre frère soit de la partie ;</i>	He will wish your brother to be one of the party.

But we must say,

<i>Pour s'être élevée à ce point de grandeur, il faut que Rome ait eu une suite non interrompue de grands hommes ;</i>	To have risen to that pitch of grandeur, Rome must have had an uninterrupted succession of great men.
--	---

EXCEPTION. Though the first verb be in the present or future, yet we may put the second in the imperfect, or pluperfect of the subjunctive, when some conditional expression is introduced into the sentence.

EXAMPLES.

Il n'est point d'homme, quelque mérite qu'il ait, qui ne fût très-mortifié, s'il savoit tout ce qu'on pense de lui ;

Où trouvera-t-on un homme qui ne fût la même faule, s'il étoit exposé aux mêmes tentations ?

Je doute que votre frère eût réussi sans votre assistance,

There is no man, whatever merit he may have, that would not feel very much mortified, were he to know all that is thought of him.

Where will you find the man who would not have committed the same error, had he been exposed to the same temptations ?

I doubt whether your brother would have succeeded, had it not been for your assistance.

EXERCISE.

1. He who wishes to teach an art, must know it thoroughly ; he must give none but clear, precise, and well-digested notions of it ; he must instil them, one by one, into the minds of his pupils, and, above all, he must not overburthen their memory with useless or unimportant rules.

2. He must yield to the force of truth, when they shall have suffered it to appear in its real light.

3. There is no work, however perfect people may suppose it, that would not be liable to criticism, if it were examined with severity and in every point of view.

4. I doubt whether his piece would have had the approbation of connoisseurs, if he had not determined to make in it the changes you judged necessary.

1. (*It must* that he who, etc. know it ;) *he must* (not repeated,) *que ; instil*, faire entrer ; *by, à ; overburthen*, surcharger.

2. (*It must ind-7*, that he ;) *yield*, se rendre ; *suffered*, permettre ; *it to appear*, (that it appear ;) *real light*, vrai jour.

3. *Would be liable*, prêter, subj-2 ; *with severity*, à la rigueur ; *in*, sous ; *point of view*, face.

4. *Had determined*, se décider ; *in it, y ; judged*, ind-4.

RULE II. When the first verb is in the imperfect, either of the preterits, the pluperfect, or either of the conditionals, we put the second in the imperfect of the

subjunctive, if we mean to express a present or a future ; but we put it in the pluperfect, if we mean to express a past.

We say : *je voulois, j'ai voulu, j'eus voulu, je voudrois, or j'eusse voulu que vous finissiez cette affaire* ; but we ought to say : *je ne savois pas, je n'ai pas su, etc. que vous eussiez étudié les mathématiques.*

REMARK. With the preterit indefinite the second verb is put in the present, if it expresses an action which is or may be done at all times : as, *Dieu a entouré les yeux de tuniques fort minces, transparentes au dehors, afin qu'on puisse voir à travers* ; God has surrounded the eyes with very thin tunics, transparent on the outside, that we may see through them : and in the preterit, if we mean to express a past : as, *il a fallu qu'il ait sollicité ses juges*, he must have been obliged to solicit his judges.

EXERCISE.

1. M. de Turenne never *would* buy any thing on credit, of tradesmen, for fear, he used to say, they *should lose* a great part of it if he happened to be killed. All the workmen who were employed about his house, had orders to bring in their bills before he set out for the campaign, and they were regularly paid.

2. It *would be better* for a man who truly loves himself, to *lose* his life, than to forfeit his honour by some base and shameful action.

3. Lycurgus, in one of his laws, *had forbidden* the lighting of those who came from a feast in the evening, that the fear of not being able, to reach their houses might *prevent* them from getting drunk.

4. People *used* the bark of trees, or skins, to write upon,* before paper was known.

1. *Would*, vouloir, ind-2 ; *buy on credit*, prendre à crédit ; *of*, chez ; *happened*, venir ; *were employed*, travailler ; *about*, pour ; *bills*, mémoire ; *he*, on ; *set out for*, se mettre en.

2. *To lose*, (that he *would lose* ;) *forfeit*, ternir.

3. *In*, par ; *the lightning of*, que on éclairer, subj-2 ; *that*, afin que ; *reach their houses*, se rendre chez eux ; *getting drunk*, s'enivrer.

4. *People*, on ; *bark*, écorce ; *skins*, peau ; *known*, en usage :

5. Go and * ask that old man, for whom you are planting; he will answer you, for the immortal gods, who *have ordered*, both that I *should profit* by the labour of those that have preceded me, and that those that come after me *should profit* by mine.

5. *Have ordered*, vouloir; both, et; by, de.

In interrogative and negative sentences, the second verb is generally in the subjunctive: as, *quel est l'insensé qui tiennent pour sûr qu'il vivra demain? Vous ne vous persuadiez pas que les choses pussent tourner si mal.*

The verb is likewise in the subjunctive after the superlative relative, and frequently after an impersonal verb: as, *le meilleur cortège qu'un prince puisse avoir, c'est le cortège de ses sujets.*

The subjunctive is elegantly used in elliptical phrases where the principal proposition is omitted: as, *qu'il vive! (je souhaite qu'il) may he live! qu'il se soit oublié jusqu'à ce point! (je suis surpris qu'il) that he should so far forget himself! qui m'aime me suive! (je veux que celui qui) whoever loves me let him follow me! heureux l'homme qui peut, ne fût-ce que dans sa vieillesse, jouir de toute la force de sa raison! (quand ce ne seroit que) happy the man that can, were it only in his old age, enjoy the whole strength of his reason!*

EXERCISE.

1. *Is there any one who does not feel that nothing is more degrading in a writer, than the pains he takes to express ordinary and common things in a singular and pompous style.*

2. *Do you think that, in forming the republic of bees, God has not had in view to teach kings to govern with gentleness, and subjects to obey with love?*

3. *You will never be at peace, either with yourself or with others, unless you seriously endeavour to restrain your natural impetuosity.*

1. *Is degrading in*, degrader; in, de.

2. *Had in view*, vouloir.

3. *Be at peace*, avoir la paix; either, ni; or, ni.

REMARK. The relative pronouns *qui*, *que*, *quel*, *dont* and *où*, govern the subjunctive in similar circumstances.

1. *Who is the writer that does not sometimes experience moments of sterility and languor?*

2. *There is not in the heart of man, a good impulse that God does not produce.*

3. *Choose a retreat where you may be quiet, a post whence you may defend yourself.*

4. *The reward the most flattering that a man can reap from his labours, is the esteem of an enlightened public.*

5. *May he live, reign, and long constitute the happiness of a nation which he loves, and by which he is adored!*

6. *That he should thus degrade himself, is what posterity will find very difficult to believe.*

7. *A man just and firm is not shaken, either by the clamours of an inconsiderate mob, or by the threats of an imperious tyrant: though * the whole world were to fall into ruins, he would be struck by it, but not moved.*

2. *Impulse, mouvement.*

3. *May, pouvoir.*

5. (*May he*, repeated before every verb;) *constitute, faire; which he loves, chérir.*

6. *Find difficult, avoir de la peine; believe, se persuader.*

7. *Is shaken, ébranler; inconsiderate, insensé; mob, populace; imperious, fier; were, devoir; to fall into ruins, s'écrouler.*

We cannot close this account of the conditional and the subjunctive, without making some further observations upon these two moods, as well on account of some few examples which we have left untranslated, as of those the translation of which does not perfectly agree with the models of the conjugations which we have given.

We have said the English auxiliaries *should*, *would*, *could*, *may* and *might*, are not always to be considered as essentially and necessarily appertaining to the conditional and subjunctive. Indeed, it seldom happens that the French tenses are the same as the English, at least in subordinate, though they may be in the principal propositions. For this reason, we earnestly recommend to the learner a strict adherence to the rules

we have already given in the different sections and paragraphs of this chapter. Much depends upon that, and likewise on a clear view of the operations of the mind. For instance, *I wish you would come to-night*, cannot be translated by *je souhaite que vous viendriez ce soir*, because "when the verb of the principal proposition is in the present, the verb of the subordinate proposition is put in the present of the subjunctive, if we mean to express a future." Therefore, we must say *je souhaite que vous veniez*. (See Rule I.) Or, "if the first verb is in either of the conditionals, the second must be in the imperfect of the subjunctive." For which reason we must also say *je voudrais que vous vinssiez*. (See Rule II.) Now, in the first example, *que vous veniez* is marked in the conjugation of the verb by, *that you may come*, and in the second, *que vous vinssiez*, by, *that you might come*, neither of which is in the examples given.

Again, *Il n'y a personne qui le croie*, cannot be translated by *there is nobody who may believe it*, although *may* is the sign of the subjunctive in the model: but we mean, *there is nobody that believes it*, or simply, *nobody believes it*.

RELATIONS BETWEEN THE TENSES OF THE DIFFERENT MOODS.

REMARK. Our intention is not to give the relations which all the tenses bear to each other, but simply to mention some of the principal.

RELATIONS OF THE INDICATIVE.

The imperfect is accompanied by three tenses.

STANDARDS.

<i>Je lisois</i>	{ <i>quand vous écriviez.</i>
	{ <i>quand vous avez écrit.</i>
	{ <i>quand vous écrivîtes.</i>

The preterit anterior requires the preterit definite, as: *quand j'eus fini, vous entrâtes.*

The pluperfect is accompanied by the preterit definite, the preterit indefinite, the preterit anterior, and the imperfect.

STANDARDS.

J'avois lu { *quand vous entrâtes.*
quand vous êtes entré.
quand vous fûtes entré.
quand vous entriez.

The preterit anterior indefinite is accompanied by the preterit indefinite: as, *quand j'ai eu dîné vous êtes entré.*

In conjunction with *si* for *supposé que*, the future absolute requires the present, and the future anterior the preterit indefinite.

STANDARDS.

Vous partirez si je veux.

Il sera parti, si vous l'avez voulu.

Relations to the Conditional and of the Conditional.

In conjunction with *si* for *supposé que*, the conditional present is accompanied by the imperfect, and the first conditional past by the pluperfect, or by the second conditional past.

STANDARDS.

Vous partiriez, si je le voulois.

Vous seriez parti { *si je l'avois voulu.*
si je l'eusse voulu.

The tenses of the conditional present, and of the two conditionals past, are likewise accompanied by themselves.

STANDARDS.

Quand l'avare posséderoit tout l'or du monde, il ne seroit pas encore content.

Quand Alexandre auroit conquis tout l'univers, il n'auroit pas été content.

Vous fussiez parti, si je l'eusse voulu.

It has been observed, that when two verbs are joined by the conjunction *que*, the second verb is put

sometimes in the indicative and sometimes in the subjunctive.

Relations of the present of the indicative to the tenses of its own mood and of the Conditional.

This tense may be accompanied by all the tenses of the indicative and conditional.

STANDARDS.

On dit que	{	<i>vous partez aujourd'hui.</i>
		<i>vous partirez demain.</i>
		<i>vous serez parti, quand, etc.</i>
		<i>vous partiez hier.</i>
		<i>vous partiez hier.</i>
		<i>vous êtes parti ce matin.</i>
		<i>vous fûtes parti hier, quand, etc.</i>
		<i>vous étiez parti hier, quand, etc.</i>
	{	<i>vous partiriez aujourd'hui, si, etc.</i>
		<i>vous seriez parti hier, si, etc.</i>
		<i>vous fussiez parti plutôt, si, etc.</i>

REMARK. The same relation subsists when the sentence is negative, except for the present absolute of the indicative, for which the present of the subjunctive is substituted. We cannot say: *on ne dit pas que vous partez aujourd'hui*; the genius of our language requires that we should say, *on ne dit pas que vous partiez aujourd'hui*.

The imperfect, the preterit definite, the preterit indefinite, and the pluperfect, are accompanied either by the imperfect or by the pluperfect.

STANDARDS.

<i>On disoit</i>	{	<i>que</i>	<i>vous partiez aujourd'hui.</i>
<i>On dit</i>			
<i>On a dit</i>			
<i>On avoit dit</i>			
			<i>vous étiez parti.</i>

The future absolute is accompanied, like the present, by almost all the tenses of the indicative and conditional, as may be seen by the examples annexed to the present.

The future anterior requires the preterit indefinite ;
as, *on aura dit que vous avez menti.*

The conditional present may be accompanied by the present, the imperfect, the preterit indefinite, the pluperfect, the future of the indicative, as well as by the three conditionals.

STANDARDS.

On croiroit	{	<i>qu'il se trompe.</i>
		<i>qu'il se trompoit.</i>
		<i>qu'il s'est trompé.</i>
		<i>qu'il s'étoit trompé.</i>
		<i>qu'il se trompera.</i>
		<i>qu'il se tromperoit, si, etc.</i>
		<i>qu'il se seroit trompé, si, etc.</i>
		<i>qu'il se fût trompé, si, etc.</i>

The first conditional past may be accompanied by the imperfect, the pluperfect, as well as by the two other conditionals.

STANDARDS.

On auroit cru	{	<i>qu'il tomboit.</i>
		<i>qu'il étoit tombé.</i>
		<i>qu'il seroit tombé.</i>
		<i>qu'il fût tombé.</i>

The second conditional past may be accompanied by the same tenses.

Principal relations with the Subjunctive.

The present, the future absolute, and the future anterior of the indicative, are generally accompanied by the present of the subjunctive.

STANDARDS.

<i>Il veut</i>	{	<i>que vous partiez.</i>
<i>Il voudra</i>		
<i>Il aura voulu</i>		

The imperfect, the preterit definite, the preterit indefinite, the pluperfect, and the second conditional past may be accompanied by the imperfect of the subjunctive.

STANDARDS.

<i>Je voulois</i>	}	<i>que vous partissiez.</i>
<i>Je voulais</i>		
<i>J'ai voulu</i>		
<i>J'avois voulu</i>		
<i>J'eusse voulu</i>		

The future anterior by the preterit of the subjunctive : as, *il aura voulu qu'il soit parti.*

The conditional present is accompanied either by the imperfect, or by the pluperfect of the subjunctive.

STANDARDS.

<i>Je voudrais que</i>	}	<i>vous partissiez.</i>
		<i>vous fussiez parti.</i>

The first and second conditionals past by the pluperfect of the subjunctive.

STANDARDS.

<i>Je n'aurais voulu</i>	}	<i>que vous fussiez parti,</i>
<i>J'eusse voulu</i>		

etc., etc., etc., etc.

INFINITIVE.

The preposition *to* before an infinitive, is, according to circumstances, rendered either by *pour*, by *à*, or by *de* ; sometimes even it is not expressed at all.

When *to* means *in order to*, it is expressed in French by *pour* : as,

He came to speak to me, | *Il vint pour me parler.*

As for the other two cases, there is hardly any fixed rule to distinguish whether *à* or *de* is to be used ; the regimen which the preceding French verb requires after it is the only guide. Thus,

He likes to play, will be expressed by *il aime à jouer* ; *he told me to go,* by *il me dit d'aller* ; and *he preferred dying,* by *il aimait mieux mourir.*

The participle present is used in English both as a substantive and an adjective, and frequently instead of the present of the infinitive.

<i>His ruling passion is hunting,</i>	<i>Sa passion dominante est la chasse.</i>
<i>He is gone a-walking,</i>	<i>Il est allé se promener.</i>
<i>Prevent him from doing mischief,</i>	<i>Empêchez-le de faire le mal.</i>
<i>There is a pleasure in silencing great talkers,</i>	<i>Il y a plaisir à fermer la bouche aux grands parleurs.</i>

It likewise takes almost every other preposition. In the first of the above examples it is translated by the substantive, in the second by the verbal adjective, and in the others by the present of the infinitive. But sometimes it must be expressed by the relative *qui*, with the verb in the indicative, especially when a different mode might create any ambiguity in the sense: as,

<i>I met them riding post,</i>	<i>Je les ai rencontrés qui couroient la poste.</i>
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Sometimes it must be expressed by the conjunction *que*, with the verb in the indicative, or in the subjunctive, as circumstances may require: this is when the participle present is preceded by a possessive pronoun: as,

<i>The fear of his coming vexed us,</i>	<i>La crainte qu'il ne vint nous tourmentoit.</i>
<i>I doubt his being faithful,</i>	<i>Je doute qu'il soit fidèle, etc.</i>

It may be proper to observe that, in French, the preposition *en* alone is followed by the participle present. All other prepositions require the present of the infinitive.

Foreigners are apt to mistake in the use of the participle present, because they do not consider that, as it expresses an incidental proposition, it must evidently relate to the word which it restrains and modifies.

RULE. The participle present always forming a phrase incidental and subordinate to another, must

necessarily relate to the subject of the principal phrase, when it is not preceded by another noun as in this sentence :

<i>Je ne puis vous accompagner à la campagne, ayant des affaires qui exigent ici ma présence ;</i>	| I cannot accompany you into the country, having some business that requires my presence here.
--	---

The participle present *ayant* relates to the subject *je*, since the subordinate proposition, formed by *ayant*, could have no kind of relation to the principal proposition, if it could not be resolved into this *parce que j'ai des affaires qui*, etc. But, in this sentence :

<i>Combien voyons nous de gens, qui, connoissant le prix du temps, le perdent mal-à-propos !</i>	| How many people do we see, who, knowing the value of time, waste it improperly !
--	--

connoissant relates to the substantive *gens*, because this is the word which it restrains and modifies, and because the relative *qui*, placed between that substantive as the regimen, and the participle present, obviates every kind of ambiguity.

REMARKS. 1. Two participles ought never to be used together without being united by a conjunction : as,

<i>C'est un homme aimant et craignant Dieu,</i>	He is a man loving and fearing God.
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The relative *en* ought never to be put either before a participle present, or before a gerund. We cannot say :

Je vous ai remis mon fils entre les mains, en voulant faire quelque chose de bon,

because the sense would be ambiguous ; for the meaning is not :

As I wish to do something good, or, as I wish to do well, I have put my son into your hands,

but,

I have put my son into your hands, as I wish to make something of him.

We should say ; *voulant en faire*, etc.

Likewise this sentence would be improper :

Le prince tempère la rigueur du pouvoir, en en partageant les fonctions,

on account of the repetition of the word *en*, used in two different senses, viz. as a preposition and a relative. Another turn must then be adopted : as,

C'est en partageant les fonctions du pouvoir, qu'un prince en tempère la rigueur.

CHAP. VI.

OF PREPOSITIONS.

The office of prepositions is to bring the two terms, between which they are placed, into a state of relation. And that relation is generally expressed by their own signification : as,

Avec, sur, pendant, dans, etc.

But *à, de, and en* express it, either by their primitive and proper meaning, or figuratively and by extension : so that, in this last case, they are merely prepositions serving to unite the two terms ; whence it happens that they often express either the same relations that others do, or opposite relations. For instance, in these two sentences :

*Approchez-vous du feu,
Eloignez-vous du feu,*

| Come near the fire.
| Go from the fire.

De merely establishes a relation between the two terms, without expressing in the first the relation of approximation, or in the second the relation of distance. In order, therefore, to form a just idea of *these three* prepositions, it is of importance to consider only their primitive and proper signification.

En and *dans* have nearly the same meaning ; but they differ in this, that the former is used in a more vague, the latter in a more determinate sense : as,

J'étois en Angleterre, dans la province de Middlesex.

From what has just been said, it follows then that *en*, on account of its indeterminate nature, ought not to be followed by the article, except in a small number of phrases sanctioned by usage, such are ;

En la présence de Dieu ; en la grand chambre du parlement ; en l'absence d'un tel ; en l'année mil huit cent dix-sept, etc.

with respect to the expressions,

En l'honneur, en l'âge, it is better to say, *à l'honneur, à l'âge*.

Avant is a preposition in this phrase :

Avant le jour, | Before day-light.

But it is an adverb in this :

N'allez-pas si avant, | Do not go so forward.

Some other prepositions are likewise occasionally adverbs.

Autour and *alentour* must not be confounded ; *autour* is a preposition, and *alentour* an adverb : thus,

<i>Tous les grands étoient autour du trône,</i>	| All the grandees stood around the throne.
<i>Le roi étoit sur son trône, et les grands étoient alentour,</i>	| The king was upon the throne, and the grandees stood round.

Avant and *auparavant* are not used indifferently.

Avant is followed by a regimen : as,

<i>Avant Pâques,</i>	| Before Easter.
<i>Avant ce temps,</i>	| Before that time.

Auparavant is followed by no regimen : as,

<i>Si vous partez, venez me voir auparavant,</i>	| If you set off, come and see me first.
--	--

Prêt à and *près de* are not the same expressions. *Prêt* is an adjective :

<i>Je suis prêt à faire ce que vous voudrez,</i>	I am ready to do what you please.
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But *près* is a preposition :

<i>Mon ouvrage est près d'être fini,</i>	My work is nearly finished.
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Au travers and *à travers* differ in this : the first is followed by the preposition *de*, the second is not : as,

Il se fit jour au travers des ennemis,
Il se fit jour à travers les ennemis, } He fought his way through the enemy.

Avant denotes priority of time and order : as,

Il est arrivé avant moi, l'article se met avant le nom.

Devant is used for *en présence*, *vis-à-vis* : as,

Il a paru devant le juge ; il loge devant l'église.

REMARK. *Devant* is likewise a preposition marking order, and is the opposite of *après* : as,

Il a le pas devant moi, | He has precedence of me.
Si vous êtes pressé, courez devant. | If you are in a hurry, run before.

THE USE OF THE ARTICLE WITH PREPOSITIONS.

Some prepositions require the article before their regimen ; others do not ; and others again sometimes admit, sometimes reject it.

RULE I. The following prepositions generally require the article before the noun, which they govern :

<i>avant,</i>	<i>depuis,</i>	<i>envers,</i>	<i>nonobstant,</i>	<i>selon,</i>
<i>après,</i>	<i>devant,</i>	<i>excepté,</i>	<i>parmi,</i>	<i>suivant,</i>
<i>chez,</i>	<i>derrière,</i>	<i>hors,</i>	<i>pendant,</i>	<i>touchant,</i>
<i>dans,</i>	<i>durant,</i>	<i>hormis,</i>	<i>pour,</i>	<i>vers,</i>

avant l'aurore, | *chez le prince,* | *envers les pauvres,*
après la promenade, | *dans la maison,* | *devant l'église, etc.*

There are however exceptions : as,

<i>avant terme,</i>	<i>avant dîner,</i>	<i>pour lit une paille,</i>
<i>avant midi,</i>	<i>après dîner,</i>	<i>depuis minuit, etc.</i>

RULE II. A noun governed by the preposition *en* is not, in general, preceded by the article : as,

En ville, en campagne, en extase, en songe, en pièces, etc.

REMARK. *L'armée est entrée en campagne,* means

the army has taken the field, but *Mr. N. est allé à la campagne*, means, Mr. N. is gone into the country.

RULE III. These eleven prepositions, *à, de, avec, contre, entre, malgré, outre, par, pour, sur, sans*, sometimes admit, sometimes reject the article before their regimen.

If the article is used in these phrases :

Jouer sur le velours.

St. Paul veut de la subordination entre la femme et le mari.

Sans les passions, où seroit le mérite ?

It is suppressed in,

Etre sur pied ; un peu de façons ne gâte rien entre mari et femme.
Vivre sans passions, c'est vivre sans plaisirs et sans peines.

REPETITION OF THE PREPOSITIONS.

RULE I. The prepositions *de, à* and *en*, must be repeated before all the nouns which they govern : as,

Voyons qui l'emportera de vous, de lui, ou de moi ;

Elle a de l'honnêteté, de la douceur, des grâces, et de l'esprit.

La loi, que Dieu a gravée au fond de mon cœur, m'instruit de tout ce que je dois à l'auteur de mon être, au prochain, à moi-même ;

En Asie, en Europe, en Afrique, et jusqu'en Amérique, on trouve le même préjugé ;

Let us see which of us will excel, you, he, or I.

She has politeness, sweetness, grace, and abilities.

The law which God has deeply engraven on my heart, instructs me in every thing I owe to the author of my being, to my neighbour, and to myself.

In Asia, in Europe, in Africa, and even in America, we find the same prejudice.

RULE II. The other prepositions, especially those consisting of two syllables, are generally repeated—before nouns which have meanings totally different ; but seldom before nouns that are nearly synonymous.

Rien n'est moins selon Dieu et selon le monde ;

Nothing is less according to God and according to the world.

Cette action est contre l'honneur et contre toute espèce de principes,

That action is contrary to honour and to every kind of principle.

But we ought to say :

*Il perd sa jeunesse dans la mollesse et la volupé,
Notre loi ne condamne personne sans l'avoir entendu et examiné,*

He wastes his youth in effeminacy and pleasure.
Our laws condemn nobody without having heard and examined him.

OF THE GOVERNMENT OF PREPOSITIONS.

Some prepositions govern nouns without the help of another preposition : as,

*Devant la maison,
Hormis son frère,
Sans son épée,*

Before the house.
Except his brother.
Without his sword, etc.

Others require the help of the preposition *de* : as,

*Près de la maison,
À l'insu de son frère,
Au-dessus du pont,*

Near the house.
Unknown to his brother.
Above the bridge, etc.

These four, *jusque*, *par rapport*, *quant*, and *sauf*, are followed by the preposition *à* ; as,

*Jusqu'au mois prochain,
Quant à moi,*

Till the next month.
As for me, etc.

Practice alone can teach these different regimens.

RULE. A noun may be governed by two prepositions, provided they do not require different regimens ; thus we may say with propriety

Celui qui écrit selon les circonstances, pour et contre un parti, est un homme bien méprisable,

He who writes according to circumstances, both for and against a party, is a very contemptible man.

But it would be wrong to say :

Celui qui écrit en faveur et contre un parti, etc.
because *en faveur* requires the preposition *de*.

RULE. Prepositions which, with their regimen, express a circumstance. are generally placed as nearly as possible to the word to which that circumstance relates ; as,

On voit des personnes qui, avec beaucoup d'esprit, commettent de très-grandes fautes, J'ai envoyé à la poste les lettres que vous avez écrites,

Croyez-vous pouvoir ramener par la douceur ces esprits égarés ?

We see persons who, with a great deal of wit, commit very great faults.

I have sent to the post office the letters which you have written

Do you think you can reclaim by gentleness those mistaken people ?

If we attempt to alter the place of these prepositions, we shall find that the sentences will become ambiguous.

CHAP. VII.

OF THE ADVERB.

Of the Negative ne.

Negation is expressed in French by *ne*, either alone or accompanied by *pas* or *point*. On this point the Academy has examined the four following questions :

1. Where is the place of the negatives ?
2. When is *pas* to be used in preference to *point*, and *vice versa* ?
3. When may both be omitted ?
4. When *ought* both to be omitted ?

As this subject is of very material importance, we shall treat it upon the plan of the Academy, and agreeably to their views.

FIRST QUESTION. Where is the place of the negatives ?

Ne is always prefixed to the verb ; but the place of *pas* and *point* is variable.

When the verb is in the infinitive, these are placed indifferently before or after it : for we say,

Pour ne point voir, or pour ne voir pas.

In the other moods, except the imperative, the tenses are either simple or compound. In the simple tenses, *pas* or *point* is placed after the verb.

Il ne parle pas ; ne parle-t-il pas ?

In the compound tenses, it is placed between the auxiliary and the participle.

Il n'a pas parlé ; n'a-t-il pas parlé ?

In the imperative, it is placed after the verb.

Ne badinez pas. Ne vous en allez pas.

SECOND QUESTION. When is *pas* to be used in preference to *point*, and *vice versa* ?

Point is a stronger negative than *pas* : besides, it denotes something permanent : *il ne lit point*, means he *never* reads.

Pas denotes something accidental : *il ne lit pas*, means he does not read *now*, or he is not reading.

Point de denotes an absolute negation. To say :

Il n'a point d'esprit, is to say, he has no wit at all.

Pas de allows the liberty of a reserve. To say :

Il n'a pas d'esprit, is to say, he has nothing of what can be called wit.

Hence the Academy concludes, that *pas* is more proper,

1. Before *plus*, *moins*, *si*, *autant*, and other words denoting comparison : as,

<i>Milton n'est pas moins sublime qu'Homère,</i>		Milton is not less sublime than Homer.
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2. Before nouns of number : as,

<i>Il n'y a pas dix ans,</i>		It is not ten years ago.
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Point is elegantly used,

1. At the end of a sentence : as,

<i>On s'amusoit à ses dépens, et il ne s'en apercevoit point ;</i>		They were amusing themselves at his expense, and he did not perceive it.
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2. In elliptical sentences : as,

<i>Je croyois avoir affaire à un hon- nête homme ; mais point ;</i>	I thought I had to deal with an honest man : but no.
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3. In answer to interrogative sentences : as,

<i>Irez-vous ce soir au parc ?— point ;</i>	Shall you go this evening to the Park?—no.
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The Academy also observes, that when *pas* or *point* is introduced into interrogative sentences, it is with meanings somewhat different. We make use of *point*, when we have any doubt on our minds : as,

<i>N'avez-vous point été là ?</i>	Have you not been there ?
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But we use *pas*, when we are persuaded. Thus,

<i>N'avez-vous pas été là ?</i>	But you have been there, have not you ?
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THIRD QUESTION. When may both *pas* and *point* be omitted ?

They may be suppressed,

1. After the words *cesser*, *oser*, and *pouvoir* ; but this omission is only for the sake of elegance : as,

<i>Je ne cesse de m'en occuper,</i>	| I am incessantly attentive to it.
<i>Je n'ose vous en parler,</i>	| I dare not speak to you about it.
<i>Je ne puis y penser sans frémir,</i>	I cannot think of it without shuddering.

We likewise say, but only in familiar conversation :

<i>Ne bougez,</i>	Do not stir.
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2. In expressions of this kind :

<i>Y a-t-il un homme dont elle ne médisé ?</i>	Is there a man that she does not slander ?
<i>Avez vous un ami qui ne soit des miens ?</i>	| Have you a friend that is not likewise mine ?

FOURTH QUESTION. When ought both *pas* and *point* to be omitted ?

They are omitted,

1. When the extent which we mean to give to the negative is sufficiently expressed either by the words which restrict it, by words which exclude all restriction, or lastly, by such as denote the smaller parts of a whole, and which are without article.

To exemplify the first part of this remark, we say :

<i>Je ne sors guère,</i>	| I go out but seldom.
<i>Je ne sortirai de trois jours,</i>	| I shall not go out for three days.

To exemplify the second, we say :

<i>Je n'y vais jamais,</i>	| I never go there.
<i>Je n'y pense plus,</i>	| I think no more of it.
<i>Nul ne sait s'il est digne d'amour,</i>	| Nobody knows whether he be
<i>ou de haine,</i>	| deserving of love, or hatred.
<i>N'employez aucun de ces stratagèmes,</i>	| Use none of these stratagems.
<i>Il ne plaît à personne,</i>	| He pleases nobody.
<i>Rien n'est plus charmant,</i>	| Nothing is more charming.
<i>Je n'y pense nullement,</i>	| I do not think of it at all.

To exemplify the third, we say :

<i>Il n'y voit goutte,</i>	| He cannot see at all.
<i>Je n'en ai cueilli brin,</i>	| I did not gather a sprig.
<i>Il ne dit mot.</i>	| He speaks not a word.

But if to *mot* we join an adjective of number, *pas* must be added : as,

<i>Il ne dit pas un mot qui n'intéresse,</i>	| He speaks not a word but what is interesting.
<i>Dans ce discours, il n'y a pas trois mots à reprendre ;</i>	| In that speech, there are not three words that are exceptionable.

Pas is likewise used with the preposition *de* : as,

<i>Il ne fait pas de démarche inutile,</i>	He does not take any useless step.
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REMARK. If, after the sentences we have just mentioned, either the conjunction *que*, or the relative pronouns *qui*, or *dont*, should introduce a negative sentence, then in this last *pas* and *point* are omitted : as,

<i>Je ne fais jamais d'excès que je n'en sois incommodé,</i>	| I never commit any excess, without being ill after it.
<i>Je ne vois personne qui ne vous loue,</i>	| I see nobody but what commends you.

2. When two negatives are joined by *ni* : as,

<i>Je ne l'aime ni ne l'estime,</i>	I neither love nor esteem him.
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And when the conjunction *ni* is repeated, either in the subject : as,

Ni l'or ni la grandeur ne nous rendent heureux, | Neither gold nor greatness can make us happy.

Or in the attribute : as,

Il n'est ni prudent ni sage, | He is neither prudent nor wise.

Or in the regimen : as,

Il n'a ni dettes ni procès, | He has neither debts nor lawsuits.

REMARK. *Pas* is preserved, when *ni* is not repeated, and when this last serves only to unite two members of a negative sentence : as,

Je n'aime pas ce vain étalage d'érudition, prodiguée sans choix et sans goût, ni ce luxe de mots qui ne disent rien ; | I do not like that vain display of erudition, lavished without choice and without taste, nor that pomp of words which have no meaning.

3. With the verb which follows *que*, used instead of *pourquoi*, and with *à moins que*, or *si*, used instead of it : as,

Que n'êtes-vous aussi posé que votre frère ? | Why are you not as sedate as your brother?
Je ne sortirai pas, à moins que vous ne veniez me prendre ; | I shall not go out, unless you come to fetch me.
Je n'irai pas chez lui, s'il ne m'y engage, | I shall not go to his house, if he do not invite me.

4. With *ne—que* used instead of *seulement* : as,

Une jeunesse qui se livre à ses passions, ne transmet à la vieillesse qu'un corps usé ; | Youth, which abandons itself to its passions, transmits to old age nothing but a worn-out body.

When before the conjunction *que*, the word *rien* is understood : as,

Il ne fait que rire, | He does nothing but laugh.

Or when that conjunction may be changed into *sinon*, or *si ce n'est* : as,

Il ne tient qu'à vous de réussir, | The success wholly depends upon you.
Trop de maîtres à la fois ne servent qu'à embrouiller l'esprit. | Too many masters at once only serve to perplex the mind.

5. With a verb in the preterit, preceded by the conjunction *depuis que*, or by the verb *il y a*, denoting a certain duration of time : as,

<i>Comment vous êtes-vous porté depuis que je ne vous ai vu ?</i>	How have you been since I saw you ?
<i>Il y a trois mois que je ne vous ai vu.</i>	I have not seen you for these three months.

But they are not omitted, when the verb is in the present : as,

<i>Comment vit-il depuis que nous ne le voyons point ?</i>	How does he live now we do not see him.
<i>Il y a six mois que nous ne le voyons point,</i>	We have not seen him these six months.

6. In phrases where the conjunction *que* is preceded by the adverbs of comparison *plus*, *moins*, *mieux*, etc., or some other equivalent term : as,

<i>On méprise ceux qui parlent autrement qu'ils ne pensent,</i>	We despise those who speak differently from what they think.
<i>Il écrit mieux qu'il ne parle,</i>	He writes better than he speaks.
<i>C'est pire qu'on ne le disoit,</i>	It is worse than was said.
<i>C'est autre chose que je ne croyois,</i>	It is different from what I thought.
<i>Peu s'en faut qu'on ne m'ait trompé,</i>	I have been very near being deceived.

7. In sentences united by the conjunction *que* to the verbs *douter*, *désespérer*, *nier*, and *disconvenir*, forming a negative member of a sentence : as,

<i>Je ne doute pas qu'il ne vienne.</i>	I doubt not that he will come.
<i>Né désespérez pas que ce moyen ne vous réussisse,</i>	Do not despair of the success of these means.
<i>Je ne nie pas, or je ne disconviens pas que cela ne soit ;</i>	I do not deny that it is so.

The Academy says, that after the last two verbs, *ne* may be omitted ; as,

Je ne nie pas, or je ne disconviens pas que cela soit.

8. With a verb united by the conjunction *que* to the verbs *empêcher* and *prendre garde*, meaning to take care : as,

<i>J'empêcherai bien que vous ne soyez du nombre.</i>	I shall prevent your being of the number.
<i>Prenez garde qu'on ne vous sé- duise,</i>	Take care that they do not cor- rupt you.

REMARK. The Academy observes, that in the above acceptation, *prendre garde* is followed by a subjunctive; but when it means *to reflect*, the indicative is used with *pas* or *point*: as,

<i>Prenez garde que vous ne m'en- tendez pas,</i>	Mind, you do not understand what I mean.
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9. With a verb united by the conjunction *que* to the verb *craindre*, and those of the same meaning, when we do not wish the thing expressed by the second verb: as,

<i>Il craint que son frère ne l'aban- donne,</i>	He is afraid his brother should forsake him.
<i>Je crains que mon ami ne meure,</i>	I fear my friend will die.

But *pas* is not omitted when we wish the thing expressed by the second verb: as,

<i>Je crains que mon père n'arrive pas,</i>	I am afraid my father will not come.
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10. With the verb which follows *de peur que*, *de crainte que*, in similar circumstances with *craindre*. Thus, when we say:

De crainte qu'il ne perde son procès,

We wish that he may gain it; and when we say,

De crainte qu'il ne soit pas puni,

We wish that he may be punished.

REMARK. In these phrases,

<i>Je crains que mon ami ne meure,</i>	I am afraid my friend will die.
<i>Vous empêchez qu'on ne chante,</i>	You prevent them from singing.

The expression *ne* is not a negation; it is the *ne* or *quin* of the Latins introduced into the French language, as may be seen by the English translation.

11. After *savoir*, whenever it has the meaning of *pouvoir* : as,

Je ne saurois en venir à bout, | I cannot accomplish it.

When it means *être incertain*, it is best to omit *pas* and *point* : as,

Je ne sais où le prendre, | I do not know where to find him.
Il ne sait ce qu'il dit, | He does not know what he says.

REMARK. But *pas* and *point* must be used when *savoir* is taken in its true meaning : as,

Je ne sais pas le François, | I do not know French.

12. We also say,

Ne vous déplaie, ne vous en dé- | By your leave, under favour, or,
plaie. | let it not displease you.

Plus and *davantage* must not be used indifferently. *Plus* is followed by the preposition *de*, or the conjunction *que* : as,

Il a plus de brillant que de so- | He has more brilliancy than
lide, | solidity.
Il se fie plus à ses lumières qu'à | He relies more upon his own
celles des autres, | knowledge than upon that of
| others.

Davantage is used alone and at the end of sentences : as,

La science est estimable, mais la | Learning is estimable, but vir-
vertu l'est davantage ; | tue is still more so.

Though *davantage* cannot be followed by the preposition *de*, it may be preceded by the pronoun *en* : as :

Je n'en dirai pas davantage, | I shall not say any more about it.

It is incorrect to use *davantage* for *le plus*. We must say :

De toutes les fleurs d'un parterre, | Of all the flowers of a parterre
l'anémone est celle qui me plaît | the anemone is that whi
le plus ; | pleases me most.

Si, aussi, tant, and autant, are always followed by the conjunction *que*, expressed or understood,

Si and *aussi* are joined to adjectives, adverbs, and participles; *tant* and *autant* to substantives and verbs.

L'Angleterre n'est pas si grande que la France.

Il est aussi estimé qu'aimé,

Elle a autant de beauté que de vertu,

England is not so large as France.

He is as much esteemed as he is beloved.

She has as much beauty as virtue.

REMARK. *Autant* may, however, be substituted for *aussi*, when it is preceded by one adjective, and followed by *que* and another adjective: as,

Il est modeste autant que sage, | He is as modest as wise.

Aussi and *autant* are used in affirmative; *si* and *tant* in negative and interrogative sentences. The two last are, however, alone to be used in the affirmative sentences, when they are put for *tellement*: as,

Il est devenu si gros qu'il a de la peine à marcher,

Il a tant couru qu'il en est hors d'haleine,

He is become so bulky that he can hardly walk.

He has been running so fast that he is out of breath.

Jamais takes sometimes the preposition *à*, and *toujours* the preposition *pour*: as,

Soyez à jamais heureux,
C'est pour toujours,

Be for ever happy.
It is for ever.

CHAP. VIII.

OF GRAMMATICAL CONSTRUCTION.

GRAMMATICAL construction is the order which the genius of a language has assigned, in speech, to the different sorts of words into which it is distinguished, Construction is sometimes mistaken for syntax; but there is this difference, the latter consists in the rules which we are to observe, in order to express the relations of words one to another; whereas grammatical

construction consists in the various arrangements which are allowed while we observe the rules of syntax. Now this arrangement is irrevocably fixed, not only as phrases may be interrogative, imperative, or expositive, but also as each of these kinds may be affirmative or negative.

In sentences simply interrogative, the subject is either a noun or pronoun.

If the subject be a noun, the following is the order to be observed: first the noun, then the verb, then the corresponding personal pronoun, the adverb, if any, the regimen and the simple tenses: in the compound tenses, the pronoun and the adverb are placed between the auxiliary and the participle: as,

<i>Les lumières sont-elles un bien pour les peuples? Ont-elles jamais contribué à leur bon- heur?</i>	Are sciences an advantage to nations? Have they ever contributed to their happi- ness?
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If the subject be a pronoun, the verb begins the series, and the other words follow in the order already pointed out: as,

<i>Vous plairez-vous toujours à médiŕe?</i>	Will you always take pleasure in slandering?
<i>Aurez-vous bientôt fini?</i>	Shall you soon have done?

N. B. When the verb is reflected, the pronoun forming the regimen begins the series; this pronoun always preserves its place before the verb, except in sentences simply imperative.

In interrogative sentences, with negation, the same order is observed; but *ne* is placed before the verb and *pas*, or *point*, after the verb in the simple tenses, and between the auxiliary and the participle in the compound tenses: as,

<i>Votre frère ne viendra-t-il pas demain?</i>	Will not your brother come to- morrow?
<i>N'aurez-vous pas bientôt fini?</i>	Shall you not have soon done?

REMARK. There are in French several other ways of interrogating.

1. With an absolute pronoun : as,

<i>Qui vous a dit cela ? or,</i>	|	Who told you that ?
<i>Qui est-ce qui vous a dit cela ?</i>	|	

2. With the demonstrative pronoun *ce* : as,

<i>Est-ce vous ?</i>		Is it you ?		<i>Est-ce qu'il pleut ?</i>		Does it rain ?
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3. With an interrogative verb : as,

<i>Pourquoi ne vient-il pas ?</i>		Why does he not come ?
<i>Comment vous trouvez-vous ?</i>	|	How do you find yourself ?

Hence we see that the absolute pronouns and the interrogative adverbs always begin the sentence : but the demonstrative pronoun always follows the verb.

In sentences, simply imperative, the verb is always placed first, in the first and second persons ; but in the third, it comes after the conjunction *que* and the noun or pronoun : as,

<i>Allons là,</i>	|	Let us go there.
<i>Venez ici,</i>	|	Come here.
<i>Qu'ils y aillent,</i>	|	Let them go there.
<i>Que Pierre aille à Londres,</i>	|	Let Peter go to London.

With negation, *ne* and *pas* are placed as in interrogative sentences.

For the place of the pronouns, see page 213.

Sentences are expositive, when we speak without either interrogating or commanding. The following is the order of the words in those which are affirmative : the subject, the verb, the adverb, the participle, the regimen : as,

<i>Un bon prince mérite l'amour de ses sujets, et l'estime de tous les peuples,</i>	|	A good prince deserves the love of his subjects, and the esteem of all nations.
<i>César eût inutilement passé le Rubicon, s'il y eût eu de son temps des Fabius,</i>	|	Cæsar would have crossed the Rubicon to no purpose, had there been Fabii in his time.

The negative sentences differ from this construction, only as *ne* is always placed before the verb, and *pas*, or *point*, either after the verb, or between the auxiliary and the participle : as,

<i>Un homme riche ne fait pas toujours le bien qu'il pourroit,</i>	A rich man does not always do all the good he might.
<i>Cicéron n'eût pas peut-être été un si grand orateur, si le désir de s'élever aux premières dignités n'eût enflammé son âme,</i>	Cicero would not perhaps have been so great an orator, had not the desire of rising to the first dignities inflamed his soul.

Sentences are either simple or compound. They are simple, when they contain only one subject and one attribute : as,

<i>Vous lisez,</i>	You read.
<i>Vous êtes jeune,</i>	You are young.

They are compound, when they associate several subjects with one attribute, or several attributes with one subject, or several attributes with several subjects, or several subjects with several attributes.

This sentence, *Pierre et Paul sont heureux*, is compound by having several subjects ; this, *cette femme est jolie, spirituelle, et sensible*, is compound by having several attributes ; and this, *Pierre et Paul sont spirituels et savans*, is composed at once of several subjects and several attributes.

A sentence may be composed in various other ways ; by the subject, by the verb, or by the attribute.

By the subject, when this is restricted by an incidental proposition : as,

Dieu, qui est bon.

By the verb, when it is modified by some circumstances of time, order, etc. : as,

Dieu, qui est bon, n'abandonne jamais.

By the attribute, when this attribute is modified by a regimen which is itself restricted : as,

Dieu, qui est bon, n'abandonne jamais les hommes qui mettent sincèrement leur confiance en lui.

These simple or compound sentences may be joined to others by a conjunction : as,

<i>Quand on aime l'étude, le temps passe sans qu'on s'en aperçoive,</i>	<i>When we love study, time flies without our perceiving it.</i>
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The two partial phrases here form but one.

RULE. When a sentence is composed of two partial phrases, joined by a conjunction, harmony and perspicuity generally require the shortest to go first.

EXAMPLES.

<i>Quand les passions nous quit- tent, nous nous flattons en vain, que c'est nous qui les quittons,</i>	<i>When our passions leave us, we in vain flatter ourselves that it is we that leave them.</i>
<i>On n'est point à plaindre, quand, au défaut de plaisirs réels, on trouve le moyen de s'occuper de chimères,</i>	<i>He is not to be pitied, who, for want of real pleasures, finds means to amuse himself with chimeras.</i>

Periods result from the union of several partial phrases, the whole of which make a complete sense. Periods, to be clear, require the shortest phrases to be placed first. The following example of this is taken from Flechier.

N'attendez pas, Messieurs,

1. Que j'ouvre une scène tragique ;
2. Que je représente ce grand homme étendu sur ses propres trophées ;
3. Que je découvre ce corps pâle et sanglant, auprès duquel fume encore la foudre qui l'a frappé ;
4. Que je fasse crier son sang comme celui d'Abel, et que j'expose à vos yeux les images de la religion et de la patrie éplorées.

This admirable period is composed of four members, which go on gradually increasing. It is a rule not to give more than four members to a period, and to avoid multiplying incidental sentences.

Obscurity in style is generally owing to those small phrases which divert the attention from the principal sentences, and make us lose sight of them.

The construction which we have mentioned is called direct, or regular, because the words are placed

in those sentences according to the order which has been pointed out. But this order may be altered in certain cases, and then the construction is called indirect, or irregular. Now, it may be irregular, by *inversion*, by *ellipsis*, by *pleonasm*, or by *syllipsis*; these are what are called the four figures of words.

OF INVERSION.

Inversion is the transposition of a word into a place, different from that which by usage is properly assigned to it. This ought never to be done except when it introduces more perspicuity, energy, or harmony into the language; for it is a defect in construction, whenever the relation subsisting between words is not easily perceived.

There are two kinds of inversion: the one by its boldness seems to be confined to poetry: the other is frequently employed even in prose.

We shall speak here of the latter kind only.

The following inversions are authorized by custom.

The subject by which a verb is governed may with propriety be placed after it: as,

<i>Tout ce qui lui promet l'amitié des Romains,</i>		All that the friendship of the Romans promises him.
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REMARK. This inversion is a rule of the art of speaking and writing, whenever the subject is modified by an incidental sentence, long enough to make us lose sight of the relation of the verb governed to the subject governing.

The noun governed by the prepositions *de* and *à* may likewise be very properly placed before the verb: as,

<i>D'une voix entrecoupée de sanglots, ils s'écrièrent; À tant d'injures, qu'a-t-elle répondu ?</i>		In a voice interrupted by sobs, they exclaimed. To so much abuse, what answer did she give ?
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The verb is likewise elegantly preceded by the prepositions *après, dans, par, sous, contre*, etc. with their dependencies, as well as by the conjunctions *si, quand, parce que, puisque, quoique, lorsque*, etc.: as,

<i>Par la loi du corps, je tiens à ce monde qui passe,</i>	By the law of the body, I am connected with this passing world.
<i>Puisqu'il le veut, qu'il se fasse,</i>	Since he wishes it let him do it.

OF THE ELLIPSIS.

Ellipsis is the omission of a word, or even several words, which are necessary to make the construction full and complete. In order to form a good ellipsis, the mind must be able easily to supply the words omitted: as,

<i>J'accepterois les offres de Darius, si j'étois Alexandre ;—et moi aussi, si j'étois Parménion,</i>	I would accept the offers of Darius, if I were Alexander.—and so would I, if I were Parmenio.
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Here the mind easily supplies the words *je les accepterois* in the second member.

The ellipsis is very common in answers to interrogative sentences: as,

<i>Quand viendrez-vous ?—demain,</i>	When will you come ?—tomorrow.
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that is, *je viendrai demain*.

In order to know whether an ellipsis be good, the words that are understood must be supplied. It is correct, whenever the construction completely expresses the sense denoted by the words which are supplied; otherwise it is not exact.

OF THE PLEONASM.

Pleonasm, in general, is a superfluity of words: in order to constitute this figure good, it must be sanctioned by custom, which never authorizes its use, but to give greater energy to language, or to express, in

a clearer manner, the internal feeling with which we are affected.

Et que m'a fait à moi cette Troie où je cours !
Je me meurs. S'il ne veut pas vous le dire, je vous le dirai, moi.

Je l'ai vu de mes propres yeux.
Je l'ai entendu de mes propres oreilles.

A moi, in the first sentence ; *me*, in the second ; *moi*, in the third ; *de mes propres yeux*, in the fourth ; and *de mes propres oreilles*, in the fifth, are employed merely for the sake of energy, or to manifest an internal feeling. But this manner of speaking is sanctioned by custom.

REMARK. Expletives must not be mistaken for pleonasms : as,

<p><i>C'est une affaire, où il y va du salut de l'état ;</i></p>		<p>It is an affair in which the safety of the state is concerned.</p>
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Which is better than *c'est une affaire où il va*, etc. by omitting *y*, which is in reality useless on account of *où* : but *y* here is a mode of expression from which it is not allowed to deviate.

OF THE SYLLEPSIS.

The syllepsis is a figure by which a word relates more to our meaning, than to the literal expressions, as in these :

Il est onze heures ; l'an mil sept cent quatre-vingt-dix-neuf.

When using it, the mind, merely intent upon a precise meaning, pays no attention to either the number or the gender of *heures* and *an*.

There is likewise a syllepsis in these sentences :

Je crains qu'il ne vienne.

J'empêcherai qu'il ne vous nuise.

J'ai peur qu'il ne m'oublie, etc.

Full of a wish that the event may not take place, we are willing to do all we can, that nothing should prevent an obstacle to that wish. This is the cause

of the introduction of the negative, which, although unnecessary to complete the sense, yet must be preserved for the idiom.

There is again a very elegant syllepsis in sentences like the following from Racine :

Entre le *peuple* et vous, vous prendrez Dieu pour juge ;

Vous souvenant, mon fils, que caché sous ce lin,

Comme *eux* vous sîtes pauvre, et, comme *eux* orphelin.

The poet forgets that he has been using the word *peuple* : nothing remains in his mind but *des pauvres* and *des orphelins*, and it is with that idea of which he is full that he makes the pronoun *eux* agree. For the same reason, Bossuet and Mézengui have said :

Quand le *peuple Hébreu* entra dans la terre promise, tout y célébroit leurs ancêtres.—BOSSUET.

Moïse eut recours au Seigneur, et lui dit : que ferai-je à ce *peuple* ? bientôt ils me lapideront.—MEZENGUI.

Leurs and *ils* stand for *les Hébreux*.

CHAP. IX.

OF GRAMMATICAL DISCORDANCES, AMPHIBOLOGIES, AND GALLICISMS.

We have chiefly to take notice of two vicious modes of construction, which are contrary to the principles laid down in the preceding chapters ; grammatical discordances, and amphibologies.

OF DISCORDANCES.

In general, there is a discordance in language, when the words which compose the various members of a sentence or period do not agree with each other, either because their construction is contrary to analogy, or because they bring together dissimilar ideas, between which the mind perceives an opposition, or can see no manner of affinity.

The following examples will serve to illustrate this :

Notre réputation ne dépend pas des louanges qu'on nous donne, mais des actions louables que nous faisons.

This sentence is not correct, because the first member being negative, and the second affirmative, cannot come under the government of the same verb. It ought to be :

Notre réputation dépend, non
des louanges qu'on nous
donne, mais des actions, etc.

*Our reputation depends not
upon the praises which are
bestowed upon us, but upon the
praiseworthy actions which we
perform.*

But the most common discordances are those which arise from the wrong use of tenses : as in this sentence,

Il regarde votre malheur comme une punition du peu de complaisance que vous avez eue pour lui, dans le temps qu'il vous pria, etc.

because the two preterits, definite and indefinite, cannot well agree together ; it should be,

Que vous eûtes pour lui dans le temps qu'il vous pria.

There is discordance in this sentence :

On en ressentit autant de joie que d'une victoire complète dans une autre temps,

because the verb cannot be understood after the *que* which serves for the comparison, when that verb is to be in a different tense ; it should be,

On en ressentit autant de joie qu'on en auroit ressenti, etc.

This line of Racine,

Le flot, qui l'apporta, recule épouvanté,

is also incorrect, because the form of the present cannot associate with that of the preterit definite ; it should have been : *qui l'a apporté*.

OF AMPHIBOLOGIES.

Amphibology in language is when a sentence is so constructed as to be susceptible of two different interpretations : this must be carefully avoided. As we speak only to be understood, perspicuity is the first and most essential quality of language : we should always recollect that, *what is not clearly expressed in any language, is no language at all.*

Amphibologies are occasioned, 1. By the misuse of moods and tenses. 2. Of the personal pronouns, *il*, *le*, *la*, etc. 3. Of the possessive pronouns, *son*, *sa*, *sés*, etc. 4. By giving a wrong place to nouns.

EXAMPLE

Of an Amphibology of the first kind.

Qu'ai-je fait, *pour venir* accabler en ces lieux
Un héros, sur qui seul j'ai pu tourner les yeux ? RAGINE.

Pour venir forms an amphibology, because we do not know whether it relates to the person who speaks, or to the person spoken to ; it should have been, *pour que vous veniez*.

EXAMPLE

Of an Amphibology of the second kind.

César voulut premièrement surpasser Pompée ; les grandes richesses de Crassus *lui* firent croire, qu'il pourroit partager la gloire de ces deux grands hommes.

This sentence is faulty in its construction, because the pronouns *il* and *lui* seem to relate to *César*, although the sense obliges us to refer them to *Crassus*.

EXAMPLE

Of an Amphibology of the third kind.

Valère alla chez Léandre ; il y trouve *son* fils.

The pronoun *son* is ambiguous, because we do not know to which it relates, to *Valère* or to *Léandre*.

EXAMPLE

Of an Amphibology of the fourth kind.

J'ai envoyé les lettres, que j'ai écrites, à la poste.

À la poste, thus placed, is equivocal, because we do not know whether it is meant that the letters have been *written at* the post-office, or *sent to* the post-office.

OF GALLICISMS.

We have distinguished in our "Grammaire Philosophique et Littéraire," four sorts of gallicisms: we shall only mention here those of construction,

The gallicisms of construction are, in general, irregularities and deviations from the customary rules of syntax; there are some, however, which are mere ellipses, and others which can only be attributed to the caprice of custom.

GENERAL PRINCIPLE. Every gallicism of construction which obscures the meaning of the sentence, ought to be condemned. Those only ought to be preserved which do not impair perspicuity, by introducing irregularity of construction, and which are, at the same time, sanctioned by long practice.

According to this principle, this elliptic gallicism is now rejected:

Et qu'ainsi ne soit, meaning *ce que je vous dis est si vrai que*. because it obscures the sentence. For instance:

J'étois dans ce jardin, *et qu'ainsi ne soit*, voilà une fleur que j'y ai cueillie, *that is*, et pour preuve de cela, voilà une fleur, etc.

Molière and La Fontaine seem to have been the last great writers that have used this expression.

One of the most common gallicisms is that in which the impersonal verb *il y a* is used for *il est*, *il existe*. These expressions:

Il y avoit une fois un roi;—il y a cent à parier contre un, are gallicisms. There are two in the following sentences:

Il n'y a pas jusqu'aux enfans, qui ne s'en mêlent, | Even children will meddle with it.

The verb *falloir* forms a sort of gallicism with the pronoun *en*, when it is conjugated like pronominal verbs with the double pronouns, *il se*: as,

Il s'en faut, il s'en falloit, etc.

It then means *to be wanting*, and when preceded by an adverb of quantity, the first pronoun is omitted: as,

Peu s'en faut, tant s'en faut.

These several manners of using the verb *falloir* will be found in the following sentences:

EXAMPLES.

Il s'en faut bien qu'il soit aussi habile qu'il croit l'être,

Peu s'en est fallu qu'il n'ait succombé dans cette entreprise,

Il ne s'en est presque rien fallu qu'il n'ait été tué,

Vous dites qu'il s'en faut vingt livres que la somme entière n'y soit, mais vous vous trompez, il ne peut pas s'en falloir tant,

Son rhume est entièrement guéri, ou peu s'en faut,

Que s'en est-il fallu que ces deux amis ne se soient brouillés ?

Je ne suis pas content de votre application à l'étude, tant s'en faut,

Tant s'en faut que cette comédie me plaise, elle me semble au contraire détestable,

Il s'en falloit beaucoup que je vous approuvasse dans cette circonstance,

He is far from being so clever as he thinks.

He was very near falling in that undertaking.

He was as near as possible being killed.

You say it wants twenty pounds to complete the sum, but you are mistaken, it cannot want so much.

His cold is entirely well, or very near.

How near were these two friends quarrelling ?

I am not satisfied with your application to study, far from it.

So far from this play pleasing me, I think it insufferable.

I was far from approving your conduct on that occasion.

The sentences,

*Il n'est rien moins que généreux.
Vous avez beau dire,*

A ce qu'il me semble,

Nous voilà à nous lamenter,

Qu'est-ce que de nous !

*He is far from being generous.
You may say what you please,
but, etc.*

By what I can see, as the matter appears to me, etc.

We begin to lament, here we are lamenting, crying, etc.

*What wretched beings we are,
etc., etc.*

are also gallicisms.

The use which is made of the preposition *en*, in many sentences, is likewise another source of gallicisms ; some of this kind will be found in the following expressions :

*A qui en avez-vous ?
Où en veut-il venir ?*

Il lui en veut,

*Whom are you angry with ?
What does he aim at ? what
would he be at ?
He has a spite against him, etc.*

The preposition *en* changes also, sometimes, the significations of verbs, and then gives rise to gallicisms.

The conjunction *que* produces as great a number of gallicisms : as,

<i>C'est une terrible passion que le jeu,</i>	Gaming is a terrible passion.
<i>C'est donc en vain que je travaille,</i>	It is in vain then that I work.
<i>Ce n'est pas trop que cela,</i>	That is not too much.
<i>Il n'est que d'avoir du courage,</i>	There is nothing like having courage.

Many others will be found in the use which is made of the prepositions *à, de, dans, après,* etc. but enough has been said on this subject.

Gallicisms are of very great use in the simple style ; therefore La Fontaine and Mad. de Sévigné abound in them. The middling style has not so many, and the solemn oratorical but few, and these even of a peculiar nature. Only two examples of this kind, both taken from the tragedy of Iphigenia, by Racine, will be here inserted.

Avez-vous pu penser qu'au sang d'Agamemnon
Achille préférât une fille sans nom ?
Qui de tout son destin ce qu'elle a pu comprendre,
C'est qu'elle sort d'un sang, etc.

And

*Je ne sais qui m'arrête et retient mon courroux,
Que par un prompt avis de tout ce qui se passe
Je ne couré des dieux divulguer la menace.*

In the first sentence, *qui* is the subject though without relating to any verb ; and in the second, *je ne sais qui m'arrête que je ne coure*, is contrary to the rules of common construction. " But," says Vaugelas, " these extraordinary phrases, far from being vicious, possess the more beauty, as they belong to a particular kind of language."

FREE EXERCISES.

I.

MADAME DE MAINTENON TO HER BROTHER.

We can only be 1 unhappy by our own fault ; this shall always be my text, and my reply to your lamentations. Recollect 2, my dear brother, the voyage to America, the misfortunes of our father, of our infancy and our youth 3 ; and you will bless Providence instead of murmuring against fortune. Ten years ago, we were both very much (below our present situation 4 ;) and our hopes were so feeble 5, that we limited our wishes to an (income of three thousand livres 6.) At present we have four times that sum 7, and our desires are not yet satisfied ! we enjoy the happy mediocrity which you have so often extolled 8 ; let us be content. If possessions 9 come to us, let us receive them from the hand of God, but let not our views be 10 too extravagant 11. We have (every thing necessary 12) and comfortable 13 ; all the rest is avarice 14 ; all these desires of greatness spring from 15 a restless heart. Your debts are all paid, and you may live elegantly 16 without contracting more 17. What have you to desire ? must 18 schemes 19 of wealth and ambition occasion 20 the loss of your repose and your health ? read the life of St. Louis ; you will see how unequal 21 the greatness of this world is to the desires of the human heart ; God only can satisfy them 22. I repeat it, you are only unhappy by your own fault. Your uneasiness 23 destroys your health, which you ought to preserve, if it were 24 only because I love you. Watch 25 your temper 26 : if you can render it less splenetic 27 and less gloomy, (you will have gained a great advantage 28.) This is not the work of reflection only ; exercise, amusement, and a regular life, (are necessary for the purpose 29.) You cannot think well (whilst your health is affected 30 ;) when the body is debilitated 31, the mind is without vigour. Adieu ! write to me more frequently, and in a style less gloomy.

1 On ne être . . . que. 2 Songer à. 3 The misfortunes of our infancy and those of our, etc. 4 Du point où nous sommes aujourd'hui. 5 Si peu de chose. 6 Trois mille livres de rente. 7 *That sum*, en . . . plus. 8 *Have so often extolled*, vanter si fort, ind-2. 9 *Possessions*, biens. 10 Let us not have views. 11 Trop vaste. 12 Le nécessaire. 13 Le commode. 14 *Avarice*, cupidité. 15 *Spring from*, partir du vide de. 16 Délicieusement. 17 *Contracting more*, en faire de nouvelles. 18 *Must*, faut-il que. 19 *Projet*. 20 *Occasion*, coûter, sub-1. 21 *Unequal*, au dessous de. 22 *Satisfy them*, le rassasier. 23 *Uneasiness*, inquiétude, pl. 24 *If it were*, quand ce être, cond-1. 25 Travailler sur. 26 Humeur. 27 *Bilieux*. 28 Ce être un grand point de gagné. 29 Il y faut de. 30 Tant que vous se porter mal. 31 *Debilitated*, dans l'abattement.

II.

THE CONVERT.

AN EASTERN TALE.

Divine mercy 1 had brought a vicious man into a society of sages whose morals were holy and pure. He was affected by their virtues ; it was not long 2 before 3 he imitated them and lost his old habits ; he became just, sober, patient, laborious, and benevolent. His deeds nobody could deny, but they were attributed 4 to odious motives. They praised his good actions without loving his person : they would always judge him by what he had been, not by what he was become. This injustice filled him with grief ; he shed tears in the bosom of an ancient sage, more just and more humane than the others. " O my son," said the old man to him, " thou art better than thy reputation ; be thankful to God for it. Happy the man who can say, my enemies and my rivals censure in me the vices of which I am not guilty. What matters 5 it, if thou art good, that men persecute thee as wicked ? Hast thou not, to comfort thee, the two best witnesses of thy actions. God, and thy conscience."

SAINT LANBERT.

M. de Montausier has written a letter to Monseigneur upon the taking of Philipsbourg, which very much pleases me. " Monseigneur ; I do not compliment you on the capture of Philipsbourg ; you had a good army, bombs, cannon, and Vauban ; neither shall I compliment you upon your valour ; for that is an hereditary virtue in your family. But I rejoice that you are liberal, generous, humane, and that you know how to recompense the services of those who behave well : it is for this that I congratulate you."

Séigné.

III.

THE GOOD MINISTER.

AN EASTERN TALE.

The great Aaron Raschild began to suspect that his vizier Giafar was not deserving of the confidence which he had reposed in him. The women of Aaron, the inhabitants of Bagdad, the courtiers, the dervises, censured the vizier with bitterness. The calif loved Giafar ; he would not condemn him upon the clamours of the city and the court : he visited his empire ; every where he saw the land well cultivated, the country smiling, the cottages opulent, the useful arts honoured, and youth full of gayety. He visited his fortified

1 Miséricorde. 2 Ne pas tarder. 3 A inf-1. 4 On donner des motifs. 5 Importer.

cities and sea-ports ; he saw numerous ships which threatened the coasts of Africa and Asia ; he saw warriors disciplined and content ; these warriors, the seamen, and the peasantry, exclaimed : " O God, pour thy blessing upon the faithful, by giving them a calif like Aaron, and a vizier like Giafar." The calif, affected by these exclamations, enters a mosque, falls upon his knees, and cries out : " Great God, I return thee thanks ; thou hast given me a vizier of whom my courtiers speak ill, and my people speak well."

Saint-Lambert.

Providence conducts us with so much goodness through the different periods of our life, that we (do not perceive our progress 1.) This loss takes place gently 2, it is imperceptible, it is the shadow of the sun-dial whose motion we do not see. If, at twenty years of age, we could see 3 in a mirror the face we shall have at three-score, we (should be shocked at the contrast 4,) and terrified at our own figure ; but it is day by day that we advance ; we are to-day as we were yesterday, and shall be to-morrow as we are to-day ; so we go forward without perceiving it ; and this is a miracle of that Providence which I adore.

Séguin.

IV.

THE MAGNIFICENT PROSPECT.

This beautiful house was on the declivity of a hill, from whence you beheld the sea, sometimes clear and smooth as glass, sometimes idly 1 irritated against the rocks on which it broke, bellowing 2 and swelling its waves like mountains. On another side was seen a river, in which were islands bordered with blooming-trees, and lofty poplars, which raised their proud heads to the very clouds. The several channels, which formed those islands, seemed sporting 3 in the plain. Some rolled their limpid waters with rapidity : some had a peaceful and still course ; others, by long windings, ran back again, to reascend as it were to their source, and seemed not to have the power to leave these enchanting borders. At a distance were seen hills and mountains which were lost in the clouds, and formed, by their fantastic figure, as delightful a horizon (as the eye could wish to behold 4.) The neighbouring mountains were covered with verdant (vine branches 5,) hanging in festoons ; the grapes, brighter than purple, could not conceal themselves under the leaves, and the vine 6 was over-

1 Ne le sentir quasi pas. 2 Va doucement. 3 On nous faire voir. 4 Tomber à la renverse.

1 Follement. 2 En gémir. 3 Se jouer. 4 A souhait pour le plaisir de. 5 Pampre, m. 6 Vigne.

loaded with its fruit. The fig, the olive, the pomegranate, and all other trees, overspread the plain, and made it one large garden.

Fénelon.

Long hopes wear out 7 joy, as long maladies wear out pain.

All philosophic systems are only good when one (has no use for them 8.)

Séguier.

V.

A GENERAL VIEW OF NATURE.

With what magnificence does nature shine 1 upon earth! A pure light, extending from east to west; gilds successively the two hemispheres of this globe; an element, transparent and light, surrounds it; a gentle fecundating heat animates, gives being 2 to the seeds of life: salubrious running streams contribute to their preservation and growth; eminences, diversified over the level land, arrest the vapours of the air, make these springs inexhaustible and always new; immense cavities made to receive them divide the continents. The extent of the sea is as great as that of the earth: it is not a cold, barren element; it is a new empire, as rich, as populous as the first. The finger of God has marked their boundaries.

The earth, rising above the level of the sea, is secure 3 from its eruption: its surface, enamelled with flowers, adorned with ever springing verdure, peopled with thousands and thousands of species of different animals, is a place of rest, a delightful abode, where man, placed in order to second nature, presides over all beings. The only one among them all, capable of knowing and worthy of admiring, God has made him spectator of the universe, and a witness of his wonders. The divine spark with which he is animated enables him to participate in the divine mysteries: it is by this light that he thinks and reflects; by it he sees and reads in the book of the universe, as in a copy of the Deity.

Nature is the exterior throne of the divine Majesty: the man who contemplates, who studies it, rises by degrees to the interior throne of Omnipotence. Made to adore the Creator, the vassal of heaven, sovereign of the earth, he ennobles, peoples, enriches it; he establishes among living beings order, subordination, harmony; he embellishes nature herself; he cultivates, extends, and polishes it; lops off the thistle and the brier, and multiplies the grape and the rose.

Buffon.

7 User. 6 N'en avoir que faire.

1 Ne briller pas. 2 Faire éclore. 3 A l'ai ri de.

VI.

ANOTHER GENERAL VIEW OF NATURE.

Trees, shrubs, and plants are the ornaments and clothing 1 of the earth. Nothing is so melancholy 2 as the prospects of a country naked and bare 3, exhibiting to the eye nothing but stones, mud, and sand. But, vivified by nature, and clad 4 in its nuptial robe, amidst the course of streams and the singing of birds, the earth presents to man, in the harmony of the three kindoms, a spectacle full of life, of interest and charms, the only spectacle in the world of which his eyes and heart are never weary 5.

The more a (contemplative man's soul is fraught with sensibility 6,) the more he yields to the ecstasies which this harmony produces in him. A soft and deep melancholy then 'takes possession of his senses, and, in an intoxication of delight, he loses himself in the immensity of that beautiful system, with which he feels himself identified. Then, every particular object escapes him; he sees and feels nothing but in the whole. Some circumstance must contract his ideas, and circumscribe his imagination, before 7 he can observe by parcels that universe which he was endeavouring to embrace.

J. J. Rousseau.

VII.

CULTIVATED NATURE.

How beautiful is cultivated nature! How, by the labours of man, how brilliant it is, and how pompously adorned! He himself is its chief ornament, its noblest part; by multiplying himself, he multiplies the most precious germ; she also seems to multiply with him: by his art, he (brings forth to view 1) all that she concealed 2 in her bosom. How many unknown treasures! What new riches! Flowers, fruits, seeds brought to perfection; multiplied to infinity; the useful species of animals transported, propagated, increased without number; the noxious species reduced, confined, banished: gold, and iron more necessary than gold, extracted from the bowels of the earth; torrents confined 3, rivers directed, contracted 4; the sea itself subjected, explored 5, crossed from one hemisphere to the other; the earth accessible in every part, and every where rendered equally cheerful and fruitful: in the valleys, delightful meadows, in the plains, rich pastures and still richer harvests; hills

1 Vêtement. 2 Triste.

3 Pelé. 4 Revêtu. 5 Se laisser. 6 Contemplateur avoir l'âme sensible. 7 Pour qu'il.

1 Mettre au jour. 3 Recéler. 3 Contenu. 4 Resserré. 5 Reconnu.

covered with vines and fruits: their summits crowned with useful trees and young forests; deserts changed into cities inhabited by an immense population, which continually circulating, spreads itself from these centres to their extremities; roads opened and frequented, communications established every where, as so many witnesses of the strength and union of society: a thousand other monuments of power and glory sufficiently demonstrate that man, possessing dominion over the earth, has changed, renewed the whole of its surface, and that, at all times, he shares the empire of it with nature.

VIII.

THE SAME SUBJECT CONTINUED.

However, man only reigns by right of conquest: he rather enjoys than possesses, and he can preserve only by means of continual labour. If this ceases, every thing droops, every thing declines, every thing changes, and again returns ¹ under the hand of nature; she reassumes her rights, erases the work of man, covers with dust and moss his most pompous monuments, destroys them in time, and leaves him nothing but the regret of having lost, through his fault, what his ancestors had conquered by their labours. Those times, in which man loses his dominion, those barbarous ² ages, during which every thing is seen to perish, are always preceded by war, and accompanied by scarcity and depopulation. Man, who can do nothing but by number, who is strong only by union, who can be happy only by peace, is mad enough to arm himself for his misery, and to fight for his ruin. Impelled by an insatiable thirst of having, blinded by ambition still more insatiable, he renounces all the feelings of humanity, turns all his strength against himself, seeks mutual destruction, actually destroys himself; and, after these periods of blood and carnage, when the smoke of glory has vanished, he contemplates, with a sad eye, the earth wasted, the arts buried, nations scattered, the people weakened, his own happiness ruined, and his real power annihilated.

Buffon.

IX.

INVOCATION TO THE GOD OF NATURE.

Almighty God! whose presence alone supports nature, and maintains the harmony of the laws of the universe: thou, who, from the immovable throne of the empyrean, seest the celestial spheres roll under thy feet, without shock or confusion: who, from the bosom of repose, reproducest every moment their immense

movements, and alone governest, in profound peace, that infinite number of heavens and worlds; restore, restore at length tranquillity to the agitated earth! let it be silent at thy voice; let discord and war cease their proud clamours! God of goodness, author of all beings, thy paternal eye takes in 1 all the objects of the creation; but man is thy chosen being; thou hast illumined 2 his soul with a ray of thy immortal light: complete the measure of thy kindness by penetrating his heart with a ray of thy love: this divine sentiment, diffusing itself every where, will reconcile opposite natures; man will no longer dread the sight of man; his hand will no longer wield the murderous steel 3; the devouring flames of war will no longer dry up 4 the sources of population; the human species, now weakened, mutilated, mowed down in the blossom, will spring anew 5 and multiply without number; nature, overwhelmed under the weight of scourges 6, will soon reassume, with a new life, its former fruitfulness; and we, beneficent God, will second it, we will cultivate it, we will contemplate it incessantly, that we may every moment offer thee a new tribute of gratitude and admiration.

Buffon.

X.

Happy they who are disgusted with 1 turbulent pleasures, and know how to be contented 2 with the sweets of an innocent life! Happy they who delight in being instructed 3, and who take a pleasure 4 in storing their minds with knowledge! Wherever adverse fortune may throw them, they always carry entertainment with them; and the disquiet which preys upon others, even in the midst of pleasures, is unknown to those who can employ themselves in reading. Happy they who love to read, and are not like me deprived of the ability. As these thoughts were passing in my mind, I went into a gloomy forest, where I immediately perceived an old man holding a book in his hand. The forehead of this sage was broad, bald, and a little wrinkled: a white beard hung down to his girdle; his stature was tall and majestic; his complexion still fresh and ruddy, his eyes lively and piercing, his voice sweet, his words plain and charming. I never saw so venerable an old man. He was a priest of Apollo, and officiated 5 in a marble temple, which the kings of Egypt had dedicated to that god in this forest. The book which he held in his hand was a collection of hymns in honour of the gods. He accosted me in a friendly manner, and we discoursed together. He related things past so well,

1 Embrasser. 2 Eclairer. Le fer . . . armer sa main. 4 Tarir.
5 Germer de nouveau. 6 Fléau.

1 Se dégoûter de. 2 Se contenter de. 3 S'instruire. 4 Se
plaire. 5 Servir.

that they seemed present, and yet with such brevity that his account never tired me. He foresaw the future by his profound knowledge, which made him know men and the designs of which they are capable. With all this wisdom he was cheerful and complaisant, and the sprightliest youth has not so many graces as this man had at so advanced an age. He accordingly loved young men when they were teachable 6, and had a taste for study and virtue.

Fénélon.

XI.

THOUGHTS ON POETRY.

Wherever I went, I found that poetry was considered as the (highest learning 1,) and regarded with a veneration (somewhat approaching to 2) that which men would pay to angelic nature.

It yet fills me with wonder that, in almost all countries, the most ancient poets are considered as the best; whether (it be that 3) every kind of knowledge is an acquisition gradually attained, and poetry is a gift conferred at once; or that the first poetry of every nation surprised them as a novelty, and retained the credit by consent, which it received by accident at first; or whether, as the province 4 of poetry is to describe nature and passion, which are always the same, the first writers (took possession 5) of (the most striking objects for description 6,) and (the most probable occurrences for fiction 7,) and left nothing to those that followed them, but transcription 8 of the same events, and new combinations 9 of the same images. Whatever be the reason, it is commonly observed that the early writers are in possession of nature, and their followers 10 of art: that the first excel in strength and invention, and the latter in elegance and refinement.

I was desirous to add my name to this illustrious fraternity 11. I read all the poets of Persia and Arabia, and was able to repeat by memory the volumes that are suspended in the mosque of Mecca. But I soon found that no man was ever great by imitation. My desire of excellence 12 impelled 13 me to transfer 14 my attention to nature and to life 15. Nature was to be my subject, and men to be my auditors: I could never describe what I had not seen; I could

6 Docile.

1 Partie la plus sublime de la littérature. 2 Qui tenoit de. 3 Cela vient de ce que. 4 But. 5 S'emparer. 6 Objets qui fournissoient les plus riches descriptions. 7 Evénemens qui prêtoient le plus à la fiction. 8 De copier. 9 Faire de nouvelles combinaisons. 10 Successeurs. 11 Famille. 12 Exceller. 13 Engager. 14 Reporter... sur. 15 Tableau de la vie.

not hope (to move those with delight or terror 16) whose interests and opinions I did not understand 17.

XII.

THE SAME SUBJECT CONTINUED.

Being now resolved to be a poet, I saw every thing (with a new purpose 18;) my sphere of attention was suddenly magnified: no kind of knowledge (was to be overlooked 19.) I ranged mountains and deserts for 20 images and resemblances, and (pictured upon my mind 21) every tree of the forest and flower of the valley. I observed with equal care the crags of the rock and the pinnacles of the palace. Sometimes I wandered along the mazes of the rivulet, and sometimes watched the changes of the summer clouds. To a poet nothing can be useless. Whatever is beautiful, and whatever is dreadful, must be familiar to his imagination: he must (be conversant 22) with all that (is awfully vast or elegantly little 23.) The plants of the garden, the animals of the wood, the minerals of the earth, and the meteors of the sky, must all concur to store his mind with inexhaustible variety; for every idea is useful for the (enforcement or decoration 24) of moral or religious truth; and he who knows most will have most power 25 of diversifying his scenes 26, and gratifying his reader with remote allusions and unexpected instruction.

All the appearances of nature I was, therefore, (careful to study 27,) and every country which I have surveyed has contributed something to my poetical powers.

In so wide a survey, interrupted the prince, you must surely have left much unobserved. I have lived, till now, within the circuit of these mountains, and yet cannot walk abroad without the sight of something which I had never beheld before or never heeded 28.

XIII.

THE SAME SUBJECT CONTINUED.

The business of a poet, said Imlac, is to examine, not the individual, but the species; to remark general properties and (large appearances 29:) he does not number the streaks of the

16 Réveiller le plaisir ou la terreur dans ceux. 17 Ne connoître ni. 18 Sous un nouveau jour. 19 Je ne devois négliger. 20 Pour recueillir. 21 Pénétrer mon esprit du tableau de. 22 Bien connoître. 23 Etonne par sa grandeur, ou charme par son élégante petitesse. 24 Fortifier, ou embellir. 25 Ressources pour. 26 Tableau. 27 Etudier avec soin toutes les, etc. 28 Remarquer. 29 Considérer les objets en grand.

tylip, or describe the different shades in the verdure of the forest. He is to exhibit, in his portraits of nature, such prominent and striking features, as 30 recall the original to every mind ; and must neglect the minuter discriminations 31, which one may have remarked, and another neglected, for those characteristics 32 which are alike obvious 33 to vigilance 34 and carelessness 35.

But the knowledge of nature is only half 36 the task of a poet : he must be acquainted likewise with all the modes 37 of life. His character requires that he estimate 38 the happiness and misery of every condition : observe the power of all the passions, in all their combinations, and trace the changes 39 of the human mind, as they are modified by various institutions, and accidental influences of climate or custom ; from the sprightliness of infancy to the despondence of decrepitude. He must divest himself 40 of the prejudices of his age or country ; he must consider right and wrong 41 in their abstracted and invariable state 42 ; he must regard present laws and opinions, and rise to general and transcendental truths, which will always be the same ; he must, therefore, (content himself with the slow progress of his name 43,) condemn the applause of his own time, and commit his claims to the justice of posterity. He must write as the interpreter of nature, and the legislator of mankind, and consider himself as presiding 44 over the thoughts and manners of future generations, as a being superior to time and place.

His labour is not yet at an end : he must know many languages and many sciences ; and, that his style may be worthy of his thoughts, he must, by incessant practice, familiarize himself to every delicacy of speech and grace of harmony.

S. Johnson.

XIV.

First follow nature, and your judgment frame
By her just standard, which is still the same :
Unerring nature, still divinely bright.
One clear, unchang'd, and universal light,

30 De ces traits saillans et frappans qui, etc. 31 Ces petits détails. 32 Pour s'appliquer à caractériser, etc., etc. 33 Frappe également. 34 Œil observateur. 35 Esprit insouciant. 36 The half of. 37 Tous les différens aspects. 38 Apprécier. 39 Suivre les vicissitudes. 40 Se dévouer. 41 Ce qui est juste ou injuste. 42 Abstraction faite de ces divers préjugés. 43 Se résigner à voir son nom percer difficilement. 44 Influencer.

Life, force, and beauty, must to all impart ;	1
At once the source, and end, and test of art.	2
Art, from that fund, each just supply provides ;	
Works without show, and without pomp presides :	
In some fair body thus th' informing soul	
With spirits feed, with vigour fills the whole, .	
Each motion guides, and every nerve sustains	
Itself unseen, but in th' effect remains.	3
Some, to whom heav'n in wit has been profuse,	
Want as much more to turn it to its use :	
For wit and judgment often are at strife,	
Tho' meant each ether's aid, like man and wife.	4
'Tis more to guide, than spur the muse's steed ;	
Restrain his fury, than provoke his speed :	5
The winged courser, like a gen'rous horse,	
Shows most true mettle, when you check its course.	6

POPE.

1 Light, clear, immutable, and universal nature, which never errs, and shines always with a divine splendour, must impart to all she does, life, force, and beauty.

2 She is at once the source, etc.

3 So in a fair body, unseen itself, but always sensible by its effects, the soul continually acting, feeds the whole with spirits, fills it with vigour, guides every motion of it, and sustains every nerve.

4 Some to whom heaven has given wit with profusion, want as much yet to know the use they ought to make of it ; for wit and judgment, though made, like man and wife, to aid each other, are often in opposition.

5 It is more difficult to guide than spur the courser of the muses, and to restrain its ardour than provoke its impetuosity.

6 The winged courser is like a generous horse : the more we strive to stop it in its rapid course, the more it shows unconquerable vigour.

EXAMPLES OF PHRASES ON THE PRINCIPAL DIFFICULTIES OF THE
FRENCH LANGUAGE.

Sur les Collectifs Partitifs.

La plupart des fruits verts
sont d'un goût austère.

La plupart des gens ne se con-
duisent que par intérêt.

La plupart du monde se
trompe.

Il méprise par philosophie les
honneurs que la plupart du monde
recherche.

Il devoit me fournir tant d'ar-
bres, mais j'en ai rejeté la moitié
qui ne valoit rien.

Un grand nombre de specta-
teurs ajoutoit à la beauté du
spectacle.

Toutes sortes de livres ne sont
pas également bons.

Beaucoup de personnes se sont
présentées.

Bien des personnes se font des
principes à leur fantaisie.

*Sur quelques Verbes qu'on ne peut
conjuguer avec Avoir, sans
faire des barbarismes.*

Il lui est échue une succession
du chef de sa femme.

Il est bien déchu de son crédit.

Ne sommes-nous par convenus
du prix ?

N'est-il pas intervenu dans
cette affaire, comme il l'avoit
promis ?

Il est survenu à l'improviste.

La neige, qui est tombée ce
matin, a adouci le temps.

Que de neige il est tombé ce
matin !

Toutes les dents lui sont tom-
bées.

On the Collective Partitives.

The greater part of green fruit
is of a harsh taste.

The major part of society are
guided only by interest.

The greatest part of mankind
live in error.

As a true philosopher he des-
pises those honours which man-
kind in general court.

He was to furnish me so many
trees, but I refused half of them
which were good for nothing.

A considerable number of
spectators added to the splendour
of the scene.

Every kind of books are not
equally good.

Many people presented them-
selves.

Many persons form principles
to themselves, according to their
fancy.

*On some Verbs which cannot be
conjugated with the verb Avoir,
without making barbarous
phrases.*

An estate fell to him in right
of his wife.

He has lost much of his credit.

Have we not agreed about the
price ?

Did he not interfere in that af-
fair as he had promised ?

He came up unawares.

The snow which fell this morn-
ing has softened the weather.

How much snow has fallen this
morning !

All his teeth have fallen out.

Ce propos n'est pas tombé à terre.

Etes-vous allé voir votre ami ?

Ils sont arrivés à midi, et sont repartis de suite.

Ces fleurs sont à peine écloses.

Il est né de parens vertueux, qui n'ont rien négligé pour son éducation.

Mademoiselle votre sœur est-elle rentrée ?

Madame votre mère n'est-elle pas encore venue ?

Sur les mots de Quantité.

Il a beaucoup d'esprit, mais encore plus d'amour-propre.

Il a assez d'argent pour ses menus plaisirs.

Il y avoit bien du monde à l'Opéra.

Il y avoit hier au Parc je ne sais combien de gens.

Il boit autant d'eau que de vin.

Il a tant d'amis qu'il ne manquera de rien.

Personne n'y a plus d'intérêt que lui.

Il n'a pas plus d'esprit qu'il n'en faut.

Trop de loisir perd souvent la jeunesse.

J'y ai bien moins d'intérêt que vous.

Sur les Pronoms Personnels.

Sors et te retire.

Cours vite et ne t'amuse point.

Il dit aujourd'hui une chose, et demain il se démentira.

Il s'est démenti lui-même.

La jeunesse est naturellement emportée ; elle a besoin de quelque entrave qui la retienne.

That remark was not allowed to escape.

Have you been to see your friend ?

They arrived at noon, and set out again immediately.

These flowers are scarcely blown.

He was born of virtuous parents, who bestowed on him the best education.

Is your sister returned ?

Is not your mother come yet ?

On Words of Quantity.

He has a great deal of sense, but still more vanity.

He has sufficient pocket-money.

There were a great many people at the Opera.

There were I do not know how many people in the Park yesterday.

He drinks as much water as wine.

He has so many friends that he will want for nothing.

Nobody has more interest there than he.

He is not overburdened with sense.

Too much leisure time is frequently the destruction of youth.

I am much less concerned in it than you.

On the Personal Pronouns.

Go out and retire.

Go quick and do not loiter.

He advances a thing to-day, and will contradict himself to-morrow.

He has contradicted himself.

Youth is naturally hasty, it needs some bridle to restrain it.

Il ne peut voir personne dans la prospérité sans lui porter envie.

Ce que vous me dites est une énigme pour moi.

C'est un homme extrême en tout ; il aime et il hait avec fureur.

Si vous n'y avez jamais été, je vous y mènerai.

Je l'ai connu doux et modeste ; il s'est bien gâté dans le commerce de ses nouveaux amis.

Elle n'est pas encore revenue du saisissement que lui causa cette nouvelle.

Il menace de l'exterminer, lui et toute sa race.

Si vous n'avez que faire de ce livre-là, prêtez-le-moi.

Je lui avois envoyé un diamant, il l'a refusé, je le lui ai renvoyé.

Il apprend facilement et oublie de même.

Je lui pardonne facilement d'avoir voulu se faire auteur ; mais je ne saurois lui pardonner toutes les puérilités dont il a farci son livre.

Je me plains à vous de vous-même.

Si vous ne voulez pas être pour lui, au moins ne soyez pas contre.

Quand sera-ce que vous viendrez nous voir ?

Sur soi, lui, soi-même, et lui-même.

Quand on a pour soi le témoignage de sa conscience, on est bien fort.

L'estime de toute la terre ne sert de rien à un homme qui n'a pas le témoignage de sa conscience pour lui.

Un homme fait mille fautes, parce qu'il ne fait point de réflexions sur lui.

He can see the prosperity of nobody, without envying them.

What you tell me is a perfect riddle to me.

He is a man that carries every thing to excess ; he is alike violent in his love and in his hatred.

If you have never been there, I will take you.

I knew him when he was mild and modest ; he has been much corrupted by associating with his new acquaintances.

She is not yet recovered from the consternation into which that intelligence threw her.

He threatens to exterminate him and all his family.

If you have done with this book, lend it me.

I had sent him a diamond, and he refused it, but I sent him it back again.

He learns easily and forgets the same.

I can easily pardon him for having attempted to turn author ; but I cannot pardon him all the absurdities with which he has filled his book.

I complain to you of yourself.

If you will not be for him, at least do not be against him.

When will you come to see us ?

On soi, lui, soi-même, and lui-même.

The approbation of our conscience imparts great courage.

The good opinion of the whole world is of no use to a man who has not the approbation of his own conscience.

A man commits a thousand faults, because he does not reflect on future consequences.

On fait mille fautes, quand on ne fait aucune réflexion sur soi.

Il aime mieux dire du mal de lui, que de n'en point parler.

L'égoïste aimera mieux dire du mal de soi, que de n'en point parler.

On a souvent besoin d'un plus petit que soi.

Un prince a souvent besoin de beaucoup de gens plus petits que lui.

C'est un bon moyen de s'élever soi-même, que d'exalter ses pareils; et un homme adroit s'élève ainsi lui-même.

Sur les Pronoms Relatifs.

Il n'y a rien de si capable d'efféminer le courage que l'oisiveté et les délices.

Il faut empêcher que la division, qui est dans cette famille, n'éclate.

Il y a bien des évènements que l'on suppose se passer pendant les entr'actes.

Je le trouvai qui s'habillait.

Qui le tirera de cet embarras, le tirera d'une grande misère.

Ceux-là sont véritablement heureux, qui croient l'être.

Il n'y a que la vertu qui puisse rendre un homme heureux en cette vie.

Il n'y a règle si générale qui n'ait son exception.

C'est un orateur qui se possède et qui ne se trouble jamais.

Il n'y a pas dans le cœur humain de replis que Dieu ne connoisse.

On n'a trouvé que quelques fragmens du grand ouvrage qu'il avoit promis.

We commit a thousand faults when we neglect to reflect on ourselves.

He had rather speak ill of himself than not talk of himself at all.

The egotist prefers speaking ill of himself rather than not be the subject of his own conversation.

We frequently want the assistance of one who is below ourselves.

A prince frequently needs the assistance of many persons inferior to himself.

It is an excellent method of exalting ourselves to exalt our equals, and a man of address by this means exalts himself.

On the Relative Pronouns.

Nothing is so calculated to enervate the mind as idleness and pleasure.

The dissention in that family must be prevented from becoming public.

There are many events in a piece which are supposed to happen between the acts.

I found him dressing.

Whoever extricates him from this difficulty will relieve him from much distress.

Those are really happy who think themselves so.

Virtue alone can render a man happy in this life.

There is no rule so general but it admits of exceptions.

He is an orator who is master of himself, and who is never embarrassed.

There is no recess of the human heart but God perceives it.

Only some fragments of the great work he had promised have been found.

La faute, que vous avez faite, est plus importante que vous ne pensez.

Les premières démarches qu'on fait dans le monde, ont beaucoup d'influence sur le reste de la vie.

Cette farce est une des plus risibles qu'on ait encore vues.

Amassez-vous des trésors que les vers et la rouille ne puissent point gâter, et que les voleurs ne puissent point dérober.

L'incertitude où nous sommes de ce qui doit arriver, fait que nous ne saurions prendre des mesures justes.

Je m'étonne qu'il ne voie pas le danger où il est.

L'homme dont vous parlez n'est plus ici.

Celui de qui je tiens cette nouvelle ne vous est pas connu.

Celui à qui ce beau château appartient, ne l'habite presque jamais.

Ce sont des événemens auxquels il faut bien se soumettre.

C'est ce à quoi vous ne pensez guère.

Sur les Pronoms Démonstratifs.

Ne point reconnaître la divinité, c'est renoncer à toutes les lumières de la raison.

Mentir, c'est mépriser Dieu et craindre les hommes.

Il y a des épidémies morales, et ce sont les plus dangereuses.

Je t'ros que ce que vous dites, est bien éloigné de ce que vous pensez.

Les hommes n'aiment ordinairement que ceux qui les flattent.

Celui qui persuade à un autre de faire un crime, n'est guère

The error you have committed is of more consequence than you imagine.

The first steps we take on entering the world have considerable influence on the rest of our lives.

That farce is one of the most truly comic that ever was seen.

Lay up for yourselves treasures which neither moth nor rust can corrupt, and which thieves cannot steal.

Our uncertainty as to what shall happen, makes us incapable of properly providing against it.

I am astonished he does not see the danger he is in.

The man whom you are speaking of is not here now.

The person from whom I received the intelligence is not known to you.

The proprietor of that beautiful seat seldom resides there.

These are events to which we must submit.

It is what you seldom think of.

On the Demonstrative pronouns.

Not to acknowledge the divinity, is totally to renounce the light of reason.

To lie is to despise God and to fear man.

There are more contagious diseases, and these are the most dangerous.

What you advance is, I think, widely different from your sentiments.

Men in general love only those who flatter them.

He who persuades another to the commission of a crime, is

moins coupable que celui qui le commet.

Penser ainsi, c'est s'aveugler soi-même.

Ce qu'on rapporte de lui est inconcevable.

Ce qui m'afflige, c'est de voir le triomphe du crime.

Connoissez-vous la jeune Emilie ? c'est une enfant dont tout le monde dit du bien.

Imitez en tout votre amie ; elle est douce, appliquée, honnête, et compatissante.

Sur le verbe avoir employé à l'impersonnel.

Remarque. Quand le verbe avoir s'emploie à l'impersonnel, c'est dans le sens d'être et alors il se joint toujours avec y.

Il y a un an que je ne vous ai vu.

Y a-t-il des nouvelles ?

Non, il n'y en a pas, du moins que je sache.

N'y a-t-il pas cinquante-quatre milles de Londres à Brighton ?

Il y avoit déjà beaucoup de monde lorsque j'arrivai.

Il n'y avoit hier presque personne au Parc.

Y avoit-il de grands débats ?

N'y avoit-il pas beaucoup de curieux ?

Je l'avois vu il y avoit à peine vingt-quatre heures.

Il n'y avoit pas deux jours qu'il avoit dîné chez moi.

Y avoit-il si long-temps que vous ne l'aviez vu ?

Il y eut hier un bal chez M. un tel.

Il n'y eut pas hier de spectacle.

Y eut-il beaucoup de confusion et de désordre ?

N'y eut-il pas un beau feu d'artifice ?

hardly less guilty than he who commits it.

To think in this manner is to be wilfully blind.

The reports concerning him are hardly conceivable.

What distresses me is to see guilt triumphant.

Do you know little Emily ? she is a child of whom every body speaks well.

Imitate your friend in every thing ; she is mild, assiduous, polite, and compassionate.

On the Verb avoir, to have, employed impersonally.

When the verb avoir is used impersonally, it signifies être, to be, and in this sense it is always accompanied by the adverb y.

It is a twelvemonth since I saw you.

Is there any news ?

No, there is none, at least that I know.

Is not it fifty-four miles from London to Brighton ?

There were already a great many people when I arrived.

There was hardly any body in the Park yesterday.

Were there violent debates ?

Were there not many curious people ?

I had seen him scarcely four-and-twenty hours before.

He had dined with me not two days before.

Was it so long since you had seen him ?

There was yesterday a ball at Mr. A's.

There was no play yesterday.

Were there a great deal of confusion and disorder ?

Were there not handsome fireworks ?

Il y a eu aujourd'hui une foule immense à la promenade.

Il n'y a pas eu de bal comme on l'avoit annoncé.

Est-il vrai qu'il y a eu un duel ?

N'y a-t-il pas eu dans sa conduite un peu trop d'emportement ?

Quand il y eut eu une explication, les esprits se calmèrent.

N'y avoit-il pas eu un plus grand nombre de spectateurs ?

Il y aura demain un simulacre de combat naval.

Il n'y aura aucun de vous.

Y aura-t-il une bonne récolte cette année ?

N'y aura-t-il pas quelqu'un de votre famille ?

A coup sûr il y aura eu bien du désordre.

Sur cent personnes, il n'y en aura pas eu dix de satisfaites.

Y aura-t-il eu un bon soupé ?

N'y aura-t-il pas eu de mécontents ?

Il y auroit de la malhonnêteté dans ce procédé.

Il n'y auroit pas grand mal à cela.

Y auroit-il quelqu'un assez hardi pour l'attaquer ?

N'y auroit-il pas quelqu'un assez charitable pour l'avertir de ce qu'on dit de lui ?

Il y auroit eu de l'imprudence à cela.

Il n'y aura pas eu tant de méintelligence, si l'on m'en avoit cru.

Il n'y auroit pas eu dix personnes.

Y auroit-il eu de l'inconvenient ?

N'y auroit-il pas eu de jaloux pour le traverser dans ses projets ?

Je ne crois pas qu'il y ait un spectacle plus magnifique.

There was an immense crowd to-day at the public walks.

There has not been any ball as had been mentioned.

Is it true that there has been a duel ?

Was there not rather too much hastiness in his behaviour ?

After there had been an explanation, tranquillity was restored.

Was there not a greater number of spectators ?

To-morrow there will be the representation of a sea-fight.

There will be none of you.

Will there be a good harvest this year ?

Will not there be some of your family ?

There must certainly have been much disorder.

Out of a hundred persons, there will not have been ten satisfied.

Will there have been a good supper ?

Will there not have been some dissatisfied ?

Such a step would have been ungentle.

There would be no great harm in that.

Would there be any one bold enough to attack him ?

Would there be nobody kind enough to acquaint him with what is said of him ?

There would have been some imprudence in that.

There would not have been so great a misunderstanding had I been believed.

There would not have been ten persons.

Would there have been any inconvenience ?

Would there not have been some envious person to thwart him in his designs ?

I do not think there can be a more superb spectacle.

Je désirerois qu'il y eût moins de fausseté dans le commerce de la vie.

Je n'ai pas osé dire qu'il y ait eu hier de nouvelles du continent.

Auriez-vous cru qu'il y eût eu tant de personnes compromises dans cette affaire ?

Phrases diverses.

Sa vie, ses actions, ses paroles, son air même et sa démarche, toute prêche, tout édifie en lui.

On craignoit qu'il n'arrivât quelque désordre dans l'assemblée, mais tout s'y passa fort doucement.

La vigne et le lierre s'entortillent autour des ormes.

On ne disconvient point qu'il ne soit brave, mais il est un peu trop fanfaron.

Le cadet est riche, mais l'aîné l'est encore davantage.

Le ciel est couvert de nuages, et l'orage est prêt à fondre.

Après qu'il eut franchi les Alpes avec ses troupes, il entra en Italie.

La frugalité rend les corps plus sains et plus robustes.

Ce discours est peut-être un des plus beaux morceaux d'éloquence qu'il y ait jamais eu.

C'est un homme qui aime la liberté ; il ne se gêne pour qui que ce soit.

Il est plus haut que moi de deux doigts.

Irez-vous vous exposer à la barbarie et à l'inhospitalité de ces peuples ?

A la longue, les erreurs disparaissent, et la vérité surnage.

I wish there had been less duplicity in the concerns of life.

I have not heard that there was any news from the continent yesterday.

Could you have thought so many persons would have been exposed in that affair ?

Promiscuous Phrases.

His life, his actions, his very look and deportment, every thing in him instructs and edifies.

It was apprehended some disorder would take place in the assembly, but every thing went off very quietly.

The vine and the ivy twist round the elms.

They do not deny that he is brave, but he boasts rather too much.

The youngest is rich, but the eldest is still more so.

The sky is covered with clouds, and the storm is preparing to burst.

After having crossed the Alps with his troops, he entered Italy.

Temperance imparts an increase of health and strength to the body.

This speech is perhaps one of the finest pieces of eloquence that was ever pronounced.

He is a man fond of liberty ; he will be constrained by nobody.

He is taller than me by two inches.

Will you go and expose yourself to the barbarity and inhospitality of those nations ?

In time errors vanish and truth survives.

Si vous le prenez avec moi sur ce ton de fierté, je serai aussi fier que vous.

C'est un homme rigide que ne pardonne rien ni aux autres ni à lui-même.

Les uns montent, les autres descendent ; ainsi va la roue de la fortune.

Je ne vois rien de solide dans tout ce que vous me proposez.

L'art n'a jamais rien produit de plus beau.

Lequel est-ce des deux qui a tort ?

On aime quelquefois la trahison, mais on hait toujours les traîtres.

Continuation.

L'éléphant se sert de sa trompe pour prendre et pour enlever tout ce qu'il veut.

Plus j'examine cette personne, plus je crois l'avoir vue quelque part.

La nuit vint, de façon que je fus contraint de me retirer.

Il faut vivre de façon qu'on ne fasse tort à personne.

Elle sut qu'on attaquoit son mari ; elle courut aussitôt tout éperdue pour le secourir.

Je trouvai ses parens tout éplorés.

Cet arbre pousse ses branches toutes droites.

J'en ai encore la mémoire toute fraîche.

Il a voulu faire voir par cet essai qu'il pouvoit réussir en quelque chose de plus grand.

Il fut blessé au front, et mourut de cette blessure.

Ces chevaux prirent le mors aux dents et entraînèrent la carrosse.

If you treat me with that haughtiness, I can be as haughty as you.

He is a stern character, who pardons nothing either in himself or others.

Some mount, others descend ; thus goes the wheel of fortune.

I see nothing certain in all you propose to me.

It is one of the finest productions of art.

Which of the two is in the wrong ?

We sometimes love the treason, but we always hate the traitors.

Continuation.

The elephant makes use of his trunk to take and lift whatever he pleases.

The more I look at that person, the more I think I have seen him somewhere.

Night came on, so that I was obliged to retire.

We must live in such a manner as to injure nobody.

She knew her husband was attacked, and in a state of distraction ran to his assistance.

I found his relations all in tears.

The branches of that tree grow quite straight.

It is still quite fresh in my memory.

He wished to show by that attempt that he could succeed in an enterprise of more consequence.

He was wounded in the forehead, and died of his wound.

These horses ran away with the carriage.

C'est un homme qui compose sans chaleur ni imagination : tout ce qu'il écrit est froid et plat.

Ce bâtiment a plus de profondeur que de largeur.

Cet homme est un prodige de savoir, de science, de valeur, d'esprit, et de mémoire.

Il est attaché à l'un et à l'autre, mais plus à l'un qu'à l'autre.

Ils ont bien de l'air l'un de l'autre.

Si l'on ruine cet homme-là, le contre-coup retombera sur vous.

Il seroit mort, si on ne l'eût assisté avec soin.

Ce poème seroit parfait, si les incidents, qui le font languir, n'interrompoient la continuité de l'action.

Continuation.

Quand je le voudrois, je ne le pourrois pas.

Je serai toujours votre ami, quand même vous ne le voudriez pas.

Quand vous auriez réussi, que vous en seroit-il revenu ?

Quand on découvroiroit votre démarche, on ne pourroit la blâmer.

Quand vous auriez consulté quelqu'un sur votre mariage, vous n'auriez pas mieux réussi.

Le tonnerre et l'éclair ne sont sensibles que par la propagation du bruit et de la lumière jusqu'à l'œil et à l'oreille.

Le langage de la prose est plus simple et moins figure que celui des vers.

Le commencement de son discours est toujours assez sage ; mais, dans la suite, à force de vouloir s'élever, il se perd dans les nues : on ne sait plus ni ce qu'on voit, ni ce qu'on entend.

He is a man that writes without the least warmth or animation : all his productions are cold and insipid.

That building is deeper than it is broad.

That man is a prodigy of knowledge, judgment, courage, sense, and memory.

He is attached to both, but to one more than the other.

They very much resemble each other.

If that man is ruined, his misfortune will recoil upon you.

He would have died if he had not been kindly assisted.

That would be a perfect poem, if the incidents, which give a heaviness to it, did not break the connexion of the subject.

Continuation.

If I were disposed, I could not do it.

I will always be your friend, even though you should not wish it.

Had you even succeeded, what were you to have derived from it ?

Should the steps you have taken be discovered, they could not be blamed.

Had you consulted somebody about your marriage, you could not have succeeded better.

Thunder and lightning are only perceptible by the transmission of sound and light to the ear and eye.

Prose language is much more simple and less figurative than poetic.

The beginning of his speech is always tolerably sensible : but afterward, by affecting the sublime, he loses himself, and we no longer understand either what we see or hear.

C'est une faute excusable dans un autre homme, mais à un homme aussi sage que lui, elle ne se peut pardonner.

Il ne suffit pas de paroître honnête homme, il faut l'être.

Il nous a reçu avec bonté, et nous a écouté avec patience.

Tout y est si bien peint, qu'on croit voir ce qu'il a écrit:

On ne pense rien de vous, qui ne vous soit glorieux.

Les eaux de citernes ne sont que des eaux de pluies ramassées.

S'il n'est pas fort riche, du moins a-t-il de quoi vivre honnêtement.

Quel quantième du mois avons-nous ?

Il lui tarde qu'il ne soit majeur, il compte les jours et les mois.

Des qualités excellentes, jointes à de rares talents, font le parfait mérite.

Il a une mauvaise qualité, c'est qu'il ne sauroit garder un secret.

This fault would be excusable in another man, but in a man of his sense it is unpardonable.

It is not enough to seem an honest man, we must be so.

He received us with kindness, and heard us patiently.

Every thing in it is so well delineated you think you see what he describes.

They think nothing of you but what is to your honour.

Cistern water is generally only rain water collected.

If he is not rich, at least he has enough to live upon respectably.

What day of the month is it ?

He longs to be of age, and counts the days and months.

Excellent qualities joined to distinguished talents, constitute perfect merit.

He has one bad quality, he cannot keep a secret.

Modèles de phrases dans lesquelles on doit faire usage de l'Article.

L'homme est sujet à bien des vicissitudes.

Les hommes d'un vrai génie sont rares.

Les hommes à imagination sont rarement heureux.

L'homme, dont vous parlez, est un de mes amis.

La vie est un mélange de biens et de maux.

La perfection en tout genre est le but auquel on doit tendre.

La beauté, les graces, et l'esprit, sont des avantages bien précieux, quand ils sont relevés par la modestie.

Examples of phrases in which the Article is used.

Man is liable to a variety of changes.

Men of real genius are scarce.

Men of a visionary character are seldom happy.

The man you speak of is a friend of mine.

Life is a compound of good and evil.

Perfection in every thing ought to be our object.

Beauty, gracefulness, and wit, are valuable endowments when heightened by modesty.

Voilà des tableaux d'une grande beauté.

Faites-vous des principes, dont vous ne vous écartiez jamais.

Cet arbre porte des fruits excellens.

Ces raisons sont des conjectures bien foibles.

Servez-vous des termes établis par l'usage.

On doit éviter l'aire de l'affectation.

Le Jupiter de Phidias étoit d'une grande beauté.

These are very beautiful pictures.

Establish rules for yourself, and never deviate from them.

This tree bears very excellent fruit.

These reasons are very idle conjectures.

Use the expressions established by custom.

We ought to avoid the appearance of affectation.

The Jupiter of Phidias was extremely beautiful.

Continuation des mêmes phrases.

La mémoire est le trésor de l'esprit, le fruit de l'attention et de la réflexion.

J'ai acheté hier des gravures précieuses et rares.

La France est le plus beau pays de l'Europe.

L'intérêt de l'Allemagne étoit opposé à celui de la Russie.

La longueur de l'Angleterre du nord au sud est de 360 milles, et sa largeur de l'est à l'ouest est de 300.

Il arrive de la Chine, du Japon, et des Indes Orientales, etc.

Il arrive de l'Amérique, de la Barbade, de la Jamaïque, etc.

Il vient de la Flandre Française.

Il s'est établi dans la province de Middlesex.

Des petits-mâtres sont des êtres insupportables dans la société.

C'est l'opinion des nouveaux philosophes.

Elle a bien de la grâce dans tout ce qu'elle fait.

Cette étoffe se vend une guinée l'aune.

Le vin coûte 70 livres sterling la pièce.

The same phrases continued.

Memory is the treasure of the mind, the result of attention and reflection.

I yesterday bought some valuable and scarce engravings.

France is the finest country in Europe.

The German interest was contrary to the Russian.

The length of England from north to south is 360 miles, and in breadth from east to west is 300.

He comes from China, Japan, and the East Indies.

He comes from America, Barbadoes, Jamaica, etc.

He comes from French Flanders.

He has settled in the county of Middlesex.

Coxcombs are insufferable beings in society.

It is the opinion of the new philosophers.

She does every thing most gracefully.

This stuff sells at a guinea the ell.

This wine costs seventy pounds the hogshead.

Modèles de phrases dans lesquelles on ne doit pas faire usage de l'Article.

Nos connoissances doivent être tirées de principes évidens.

Cet arbre porte d'excellens fruits.

Ces raisons sont de foibles conjectures.

Evitez tout ce qui a un air d'affectation.

Ces exemples peuvent servir de modèles.

Il a une grande présence d'esprit.

La mémoire de raison et d'esprit est plus utile que les autres sortes de mémoire.

Peu de personnes réfléchissent sur la rapidité de la vie.

Que d'événemens inconcevables sont succédés les uns aux autres !

Il y a plus d'esprit, mais moins de connoissances, dans ce siècle que dans le siècle dernier.

On ne vit jamais autant d'effronterie.

Je pris hier beaucoup de peine pour rien.

Candie est une des îles les plus agréables de la Méditerranée.

Il arrive de Perse, d'Italie, d'Espagne, etc.

Il est revenu de Suisse, d'Allemagne, etc.

Les vins de France seront chers cette année ; les vignes ont coulé.

L'empire d'Allemagne est composé de grands et de petits états.

Les chevaux d'Angleterre sont excellens.

Après mon départ de Suisse, je me retirai à Rome.

Examples of phrases in which the Article is omitted.

Our knowledge ought to be derived from evident principles.

This tree produces excellent fruit.

These reasons are idle conjectures.

Avoid whatever bears the appearance of affectation.

These examples may serve as models.

He has great presence of mind.

The memory of reason and sense is more useful than any other kind of memory.

Few people reflect on the rapidity of life.

How many inconceivable events have followed in succession !

There's more wit, but less knowledge, in this age than in the last.

So much assurance never was met with.

I took a great deal of trouble yesterday about nothing.

Candia is one of the most agreeable islands in the Mediterranean.

He comes from Persia, Italy, Spain, etc.

He is returned from Switzerland, Germany, etc.

French wines will be dear this year ; the vines have been blasted.

The German empire is composed of great and small states.

The English horses are excellent.

After leaving Switzerland, I retired to Rome.

Continuation des mêmes phrases.

Vous trouverez ce passage page 120, livre premier, chapitre dix.

Il s'est retiré en *Angleterre*.

Il vit dans sa retraite en vrai philosophe.

Quand il réfléchit sur sa conduite, il en eut honte.

C'est un homme qui cherche fortune.

Il entend malice à tout.

Ne portez envie à personne.

Si vous promettez, tenez parole.

Dans les affaires importantes ne vous décidez jamais sans prendre conseil.

Courage, soldats, tenons ferme ; la victoire est à nous.

Cette femme n'a ni grâce ni beauté.

Monseigneur le duc de, etc. prince du sang, alla hier à la campagne.

Montrer tant de faiblesse, c'est n'être pas homme.

Cet homme est un espèce de misanthrope, dont les brusqueries sont quelquefois très-plaisantes.

L'ananas est une sorte de fruit très-commun aux Antilles.

C'est un genre de vie qui ne me plaît point.

Continuation des mêmes phrases.

Cette dame plaît à tout le monde par son honnêteté et sa douceur.

Tout homme a des défauts plus ou moins sensibles.

Cette conduite augmentoit chaque jour le nombre de ses amis.

Continuation of the same phrases.

You will find this passage in page 120, first book, chapter tenth.

He has retired to England.

He lives in his retreat like a real philosopher.

When he reflected on his conduct, he was ashamed of it.

He is a man that seeks to make a fortune.

He puts a malicious construction on every thing.

Envy nobody.

If you promise, keep your word.

In matters of consequence never decide without advice.

Cheer up, soldiers, let us continue firm ; the day is our own.

This woman is destitute both of grace and beauty.

The duke of, etc. a prince of the blood, went yesterday into the country.

To show so much weakness is not acting like a man.

This man is a kind of misanthropist, whose oddities are sometimes comical.

The pine-apple is a kind of fruit very common in the Antilles.

It is a kind of life that is not agreeable to me.

The same sentences continued.

This lady pleases every one by her good breeding and mildness.

Every man has defects more or less obvious.

This behaviour daily increased the number of his friends.

Tous les biens nous viennent
de Dieu.

Vénus étoit la déesse de la
beauté, et la mère de l'amour et
des grâces.

Selon les païens, Jupiter étoit
le premier des dieux.

Apollon étoit frère jumeau de
Diane.

Rubens a été un grand pein-
tre.

Homère et Virgile sont les deux
plus grands poètes épiques.

Londres est la plus belle ville
que je connoisse.

L'eau de rivière est douce, et
l'eau de mer est salée.

C'est un excellent poisson de
mer.

Voilà une superbe table de
marbre.

L'eau de Seine est celle qu'on
préfère à Paris.

Pauvreté n'est pas vice.

Citoyens, étrangers, grands,
peuples, se sont montrés sensibles
à cette perte.

Modèles de phrases sur le pronom
Le

Est-ce là votre opinion ?—ne
soutenez point que ce ne la soit.

Sont-ce là vos domestiques ?—
oui, ce les sont.

Mesdames, êtes-vous les étran-
gères qu'on m'a annoncées ?—
oui, nous les sommes.

Madame, êtes-vous la malade
pour laquelle on m'a appelé ?—
oui, je la suis.

Madame, êtes-vous la mère de
cet enfant ?—oui, je la suis.

Mesdames, êtes-vous contentes
de cette musique ?—oui, nous le
sommes.

Elle est malheureuse, et je
crains bien qu'elle ne le soit
tout la vie.

Every blessing comes from
God.

Venus was the goddess of
beauty, and the mother of love
and the graces.

According to the heathens,
Jupiter was the first of the gods.

Apollo was twin brother to
Diana.

Rubens was a great painter.

Homer and Virgil are the two
greatest epic poets.

London is the finest city that
I know.

River water is sweet, and sea
water is salt.

It is an excellent sea-fish.

There is a superb marble
table.

The water of the Seine is pre-
ferred at Paris.

Poverty is not a vice.

Citizens, strangers, grandees,
people, have shown themselves
sensible of this loss.

Forms of phrases upon the pro-
noun Le.

Is that your opinion ?—do not
question it.

Are those your servants ?—
yes, they are.

Ladies, are you the strangers
that have been announced to
me ?—yes, we are.

Madam, are you the sick per-
son, for whom I have been called ?
—yes, I am

Madam, are you the mother
of this child ?—yes, I am.

Ladies, are you pleased with
this music ?—yes, we are.

She is unhappy, and I much
fear she will continue so for life.

Madame, êtes-vous mère ?—
oui, je le suis.

Madame êtes vous malade ?—
oui, j'en suis.

Madame, depuis quel temps
êtes-vous mariée ?—je le suis de-
puis un an.

Y a-t-il long-temps que vous
êtes arrivée ?—je le suis depuis
quinze jours.

Aristote croyoit que le monde
étoit de toute éternité, mais Pla-
ton ne le croyoit pas.

Quoique cette femme montre
plus de fermeté que les autres,
elle n'est pas pour cela la moins
affligée.

Cette femme a l'art de répan-
dre des larmes dans le temps
même qu'elle est le moins affli-
gée.

*Modèles de phrases sur les dif-
férentes règles du participe
passé.*

La nouvelle pièce a-t-elle été
applaudie ?

Vos parens y seront-ils arrivés
à temps ?

Elle s'est donné de belles robes.

Elles nous ont apporté de su-
perbes œillets.

Cette ruse ne lui a pas réussi.

La vie tranquille que j'ai
menée depuis dix ans, a beaucoup
contribué à me faire oublier mes
malheurs.

Les lettres que j'ai reçues,
m'ont beaucoup affligé.

Que de peines vous vous êtes
données !

Quelle tâche vous vous êtes
imposée !

C'est une satire que j'ai re-
trouvée dans mes papiers.

Les lettres qu'a écrites Plinie le

Madam, are you a mother ?—
yes, I am.

Madam, are you sick ?—yes,
I am.

Madam, how long have you
been married ?—a year.

Is it long since you arrived ?—
a fortnight.

Aristotle believed the world
to have been from all eternity,
but Plato did not.

Although this woman shows
more resolution than the others,
she is nevertheless not the least
afflicted.

This woman has the art of
shedding tears, even when she is
least afflicted.

*Forms of phrases upon the dif-
ferent rules of the participle
past.*

Did the new piece meet with
applause ?

Will your relations arrive there
in time ?

She has given herself fine
gowns.

They have brought us beauti-
ful pinks.

He has not succeeded in this
stratagem.

The quiet life I have led these
ten years has greatly contributed
to make me forget my misfor-
tunes.

The letters I have received
have afflicted me greatly.

What a deal of trouble you
have given yourself !

What a task you have imposed
on yourself !

It is a satire that I have again
met with in my papers.

The letters which the younger

jeune, quelque agréables qu'elles soient, se ressentent néanmoins un peu de la décadence du goût parmi les Romains.

Je ne serois pas entré avec vous dans tous ces détails de grammaire, se je ne les avois cru nécessaires.

L'*Egypte* s'étoit rendue célèbre par la sagesse de ses lois long temps avant que la Grèce sortit de la barbarie.

C'est une des plus grandes merveilles qu'on ait vues.

L'homme de lettres, dont vous m'avez parlé, a un goût exquis.

Vous avez très-bien instruit vos élèves.

Lucrèce s'est donné la mort.

La sécheresse qu'il y a eu au printemps a fait périr tous les fruits.

Je n'ai point réussi, malgré les mesures que vous m'avez conseillé de prendre.

Quelle aventure vous est-il arrivé?

Cette femme s'est proposée pour modèle à ses enfans.

Cette femme s'est proposé d'enseigner la géographie et l'histoire à ses enfans.

Modèles de phrases sur les principaux rapports des modes et des temps.

Je l'attendois depuis longtemps, quand il vint me joindre.

Il sortit au moment même que j'entrois.

Je commençois à avoir des craintes sur la réussite de votre affaire, lorsque j'ai reçu votre lettre.

Dès que j'eus fait quelques visites indispensables, je rentrai chez moi, et je ne sortis plus.

Pliny has written, however agreeable they may be, savour nevertheless a little of the decline of taste among the Romans.

I would not have entered into these grammatical details with you, had I not thought them necessary.

Egypt had become celebrated for the wisdom of its laws long before Greece had emerged from barbarism.

It is one of the greatest wonders that has ever been seen.

The man of letters you spoke to me of has an excellent taste.

You have instructed your pupils extremely well.

Lucretia killed herself.

The dry weather we had in the spring has destroyed all the fruit.

I have not succeeded, notwithstanding the steps you advised me to take.

What adventures have you met with?

This woman proposed herself as a model for her children.

This woman proposed to teach geography and history to her children.

Forms of phrases upon the principal relations of moods and tenses.

I had waited a long time for him, when he came to me.

He was going out at the time I was entering.

I was beginning to be apprehensive of the success of your business when I received your letter.

As soon as I had paid some indispensable visits, I went home, and did not go out afterward.

J'avois déjà tout préparé pour mon départ, lorsque des affaires imprévues m'ont enforcé à le différer de quelques jours.

Vous étiez déjà sorti, quand je me présentai chez vous.

J'avois déjà livré à l'impression mon ouvrage, lorsque vous me demandiez si je le donnerois bientôt au public.

Lorsque j'ai eu terminé mon affaire, vous avez commencé la vôtre.

Lorsque l'eûs déjeûné, je montai à cheval, et j'allai à Londres.

Lorsque j'aurai lu la nouvelle pièce, je vous dirai avec franchise ce que j'en pense.

Iriez-vous à Rome si vous le pouviez?—oui, j'irois.

Auriez-vous consenti à ces conditions, si on vous les avoit proposées?

Irez-vous demain à Londres, si vous le pouvez?—oui, j'irai.

Il sera sûrement parti, si vous l'avez voulu.

Vous eussiez laissé échapper une occasion si favorable, si l'on ne vous eût averti à temps.

Continuation des mêmes phrases.

On dit que vous partez aujourd'hui pour Paris.

Tout le monde soutient que vous accepterez la place qu'on vous offre.

On soupçonne que vous aviez hier reçu cette agréable nouvelle, quand on vous rencontra.

Beaucoup de vos amis croient que vous partîtes hier pour la campagne.

I had already made every preparation for my departure, when some unexpected business occurred, that obliged me to defer it for some days.

You were already gone out when I called upon you.

My work had been sent to be printed when you asked me if I should soon bring it out.

When my business was over, you began yours.

When I had done breakfast, I got on horseback, and went to London.

When I have read the new piece, I will candidly give you my opinion of it.

Would you go to Rome if it were in your power?—yes, I would.

Would you have agreed to these terms, had they been proposed to you?

Shall you go to London tomorrow, if you can?—yes, I shall.

He will certainly have set out, if you wish it.

You would have let so favourable an opportunity slip, had you not been warned in time.

The same phrases continued.

It is said that you set off to-day for Paris.

Every one maintains that you will accept of the place that is offered to you.

It is suspected that you had received this agreeable intelligence when you were met yesterday.

Many of your friends believe that you set out yesterday for the country.

Le bruit se répand que vous avez fait une grosse perte.

J'apprends dans l'instant que vous fussiez parti il y a trois jours, si des engagements, que vous aviez contractés depuis long-temps, ne vous avoient retenu.

N'est-il pas vrai que vous partiriez aujourd'hui, si vous le pouviez ?

Est-il vrai que vous seriez parti depuis long-temps pour la campagne, si votre amour pour les arts ne vous avoit retenu à la ville ?

Je ne crois pas que vous partiez, quoique tout le monde l'assure.

Je ne croyois pas qu'il fût sitôt de retour.

Il a fallu qu'il ait eu affaire à bien des personnes.

Je doute que votre ami fût venu à bout de ses projets, s'il n'avoit pas été fortement protégé.

Il n'est point d'homme, quelque mérite qu'il ait, que ne fût très-mortifié, s'il savoit tout ce qu'on pense de lui.

Vous ne vous persuadiez pas que les affaires pussent si mal tourner.

Modèles de phrases sur la négative Ne.

Il n'y a *pas* beaucoup d'argent chez les gens de lettres.

Il n'y a *point* de ressource dans une personne qui n'a *point* d'esprit.

C'est à tort que vous l'accusez de jouer ; je vous assure qu'il ne joue *point*.

Entrez dans le salon ; vous pourrez lui parler ; il ne joue *pas*.

There is a report that you have met with a considerable loss.

I have this moment learnt that you would have set out three days since, had not engagements, which you had formed long ago, detained you.

Is it not true that you would set out to-day, if you could ?

Is it true that you would have set out for the country long since, had not your love for the arts detained you in town ?

I do not imagine that you will set out, although every body asserts it.

I did not believe he had gone back so soon.

He must have had business with a great many people.

I doubt that your friend would have succeeded in his plans, had he not been strongly patronised.

There is not a man, whatever merit he may possess, that would not be very much mortified, were he to know every thing that is thought of him.

You never persuaded yourself that matters could have taken so unfortunate a turn.

Forms of phrases upon the negative Ne.

There is not much money to be found among men of letters.

There are no resources in a person without sense.

You accuse him wrongfully of gaming ; I assure you he never games.

Go into the room, you may speak to him ; he is not playing.

Si pour avoir du bien il en coûte à la probité, je n'en veux point.

Rien n'est sûr avec les capricieux ; vous croyez être bien en faveur, *point* du tout : l'instant de la plus belle humeur est suivi de la plus fâcheuse.

Vous ne cessez de nous répéter les mêmes choses.

Je n'aurais osé vous en parler le premier.

Malgré ses protections, il n'a pu réussir dans ses projets.

Cet ouvrage seroit fort bon, si ce n'étoit pour la négligence du style.

Y a-t-il quelqu'un dont elle ne médise.

J'ai pris tant de goût pour une vie retirée, que je ne sors presque jamais.

Voilà ce qui s'est passé ; n'en parlez à personne.

Mon parti est pris ; ne m'en parlez plus.

N'employez aucun de ces moyens : ils sont indignes de vous.

Rien n'est plus joli.

Je ne dis rien que je ne pense.

Je ne fais jamais d'excès, que je n'en sois incommodé.

Continuation des mêmes phrases.

C'est un homme pour qui je n'ai ni amour ni estime.

Il n'est ni assez prudent ni assez éclairé.

Je vous assure que je ne le fréquente ni ne le vois.

Né faire que parcourir les différentes branches des connoissances humaines sans s'arrêter à aucune, c'est moins chercher à s'instruire, qu'à tuer le temps.

I do not wish to make a fortune, if it can only be done at the expense of honesty.

Nothing is certain with capricious people : you think yourself in favour, by no means : the moment of the best humour is followed by that of the worst.

You are constantly repeating the same thing to us.

I should not have dared to be the first to speak to you of it.

With all his interest he has not been able to succeed in his plans.

This work would be very good, were it not for the negligence of the style.

Is there any one she does not slander?

I have acquired so great a taste for retirement, that I seldom go abroad.

This is what has passed ; do not speak of it to any one.

My resolution is fixed ; talk to me no more of it.

Do not employ any one of these measures ; they are unworthy of you.

Nothing is more beautiful.

I never speak but what I think.

I never commit any excess without suffering by it.

Continuation of the same phrases.

He is a man for whom I have neither love nor esteem.

He is neither sufficiently prudent nor enlightened.

I assure you I neither associate with him nor see him.

To go through the different branches of human knowledge only, without fixing upon any one of them, is not to seek for instruction, but to kill time.

Que n'êtes-vous toujours aussi complaisant ?

Il ne sera pas à moins que vous ne l'y engagiez.

Il n'ira pas si vous ne l'en priez.

Il nous a menacé de se venger ; nous n'avons fait qu'en rire.

Trop d'insouciance ne peut que nuire.

Que devenez-vous ? il y a trois mois que nous ne vous avons vu ?

Comment vous êtes-vous porté depuis que nous ne vous avons vu ?

C'est bien pire qu'on ne le disoit.

Peu s'en faut que je n'aie donné tête baissée dans le piège.

Dites la vérité en toute occasion : on méprise toujours ceux qui parlent autrement qu'ils ne pensent.

Ne désespérez pas que la vérité ne se fasse jour à la longue.

Je ne disconviens pas que la chose ne soit ainsi.

Prenez garde qu'on ne vous entraîne dans quelque fausse démarche.

J'empêcherai bien qu'on ne vous nuise dans cette affaire.

Il craint qu'on ne le soupçonne d'avoir trempé dans ce complot.

On lui a donné d'excellens conseils, de crainte qu'il ne manquât l'occasion de faire connoître ce qu'il est en état de faire.

J'y ai long-temps travaillé ; je ne saurois en venir à bout.

Vous feriez mieux de vous taire ; vous ne savez ce que vous dites.

Vous ne sauriez me faire un plus grand plaisir.

Phrases sur quelques délicatesses de la Langue Française.

Irez-vous ce soir à l'opéra ? — oui, j'irai.

Iriez-vous avec plaisir à Rome ? — oui, j'irois.

Why are you not at all times equally complaisant ?

He will not do it, unless you persuade him to it.

He will not go, if you do not request it of him.

He has threatened us with vengeance ; we only laughed at him.

Too great supineness cannot but be hurtful.

What has become of you ? we have not seen you these three months.

How have you been since we saw you ?

It is much worse than was said.

I was near running headlong into the snare.

Tell the truth on all occasions ; those who speak what they do not think are always despised.

Do not despair that truth will appear in time.

I admit that it is so.

Take care that you are not led into some false step.

I shall prevent them from doing you any harm in this business.

He is apprehensive that he is suspected of being concerned in this plot.

They have given him excellent advice, lest he should lose the opportunity of showing what he was capable of doing.

I have been long employed about it ; I cannot accomplish it.

You had better be silent ; you do not know what you are saying.

You cannot do me a greater favour.

Phrases on some delicacies of the French Language.

Shall you go to the opera this evening ? — yes, I shall.

Would you cheerfully go to Rome ? — yes, I would.

La justice qui nous est quelque-fois refusée par nos contemporains, la postérité sait nous la rendre.

Cette grandeur qui vous étonne si fort, il la doit à votre nonchalance.

Il périt, ce héros, si cher à son pays.

Je l'avois bien prévu que ce haut degré de grandeur seroit la cause de sa ruine.

Citoyens, étrangers, ennemis, peuples, rois, empereurs, le plaignent et le révèrent.

L'assemblée finie, chacun se retira chez soi.

Heureux le peuple qu'un sage roi gouverne !

Il refusa les plus grands honneurs, content de les mériter.

Prières, remontrances, commandemens, tout est inutile.

Le vent renverse tours, cabanes, palais, églises.

Notre réputation ne dépend pas du caprice des hommes ; mais elle dépend des actions louables que nous faisons.

Il y a beaucoup de chose qu'il n'importe point du tout de savoir.

La vue de l'esprit a plus d'étendue que la vue du corps.

Ce qui sert à la vanité, n'est que vanité.

Tout ce qui n'a que le monde pour fondement, se dissipe et s'évanouit avec le monde.

C'est le privilège des grands hommes de vaincre l'envie : le mérite la fait naître, le mérite la fait mourir.

L'amour-propre est plus habile que le plus habile homme du monde.

En quittant le monde, on ne quitte le plus souvent ni les erreurs ni les folles passions du monde.

Posterity knows how to do us that justice which is sometimes refused us by our contemporaries.

That greatness which so much astonishes you he owes to your indifference.

That hero, so dear to his country, perished.

I foresaw that the greatness of his elevation would be his ruin.

Citizens, strangers, enemies, nations, kings, emperors, pity and respect him.

The assembly being over, each returned home.

Happy are the people who are governed by a wise king !

He refused the greatest honours, satisfied with having deserved them.

Entreaties, remontrances, injunctions, all are useless.

The wind overturns towers, cottages, palaces, churches.

Our reputation does not depend on the caprice of men, but on the commendable actions we perform.

There are many things which it is of no consequence at all to know.

The eye of the mind reaches much farther than the bodily eye.

What promotes vanity is only vanity.

All that is confined to this lower world disperses and vanishes with the world.

It is the prerogative of great men to conquer envy : merit gives it birth, and merit destroys it.

Self-love is more ingenious than the most ingenious man in the world.

In renouncing the world, we generally renounce neither the errors nor giddy passions of the world.

TREATISE

ON FRENCH VERSIFICATION.

FRENCH versification is the art of making French verses agreeably to certain rules.

These rules relate; 1, to the construction of the verses; 2, to the manner of intermingling them.

ARTICLE I.

On the Construction of French Verses.

§ I.

On the different kinds of Verses.

French verses are measured by the number of syllables. Variety in the number of syllables produces various kinds of verses.

1. Example of verses of *twelve* syllables,

C'est en vain qu'au Parnasse un téméraire auteur,
Pense de l'art des vers atteindre la hauteur,
S'il ne sent point du ciel l'influence secrète,
Si son astre en naissant ne l'a formé poète.

French verses of twelve syllables are called *Alexandrines*, *vers Alexandrins*, or heroic verses, *vers héroïques*.

2. Example of verses of *ten* syllables,

Chez les amis, tout s'excuse, tout passe;
Chez les amans, tout plaît, tout est parfait;
Chez les époux, tout ennuie, et tout l'esse;
Le devoir nuit; chacun est ainsi fait.

3. Example of verses of *eight* syllables,

Ne forçons pas notre talent;
Nous ne ferions rien avec grâce;
Jamais un lourdaud, quoi qu'il fasse,
Ne sauroit passer pour galant.

4. Example of verses of *seven* syllables,

J'avois juré d'être sage,
Mais avant peu j'en fus las;
O raison! c'est bien dommage
Que l'ennui suive tes pas.

5. Example of verses of *six* syllables,

A soi-même odieux,
Le sot de tout s'irrite,
En tous lieux il s'évite,
Et se trouve en tous lieux.

6. Example of verses of *five* syllables,

La sombre tristesse
Toujours me poursuit ;
La crainte me presse,
Le repos me fuit.

7. Example of verses of *four* syllables,

Oui, pour jamais
Chassons l'image
De la volage
Que j'adorais.

8. Example of verses of *three* syllables,

De ce vin
Le venin
Est extrême.

9. Example of verses of *two* syllables,

Quel bond
Fait chacun maison !
Je vois danser en rond
Les ormes.

10. Example of verses of *one* syllable,

Pluton dans son manoir
Noir
D'amour soupire.

The line, in each of these kinds of verse, of which the last word ends in *e* mute: as in *soupire*, or in *e* mute followed by an *s*: as in the plural of nouns, *les hommes*; or followed by *nt*, as in the third person plural of verbs, *ils aiment*, have always a syllable more; that is to say, the lines of *twelve* syllables have *thirteen*, those of *ten* syllables have *eleven*, and so on, because the syllable in which is the *e* mute is not reckoned.

The lines so terminated are called *feminine*, and the others *masculine*.

The *e* which is followed by *nt* in the third person plural of the imperfect tense of the indicative mood, and

of the conditional present, is not to be reckoned as an *e* mute, because the termination *oient* has the sound of *è* open.

Lines of five syllables and under, are seldom used but in comic pieces, or such as are intended to be set to music.

§ II.

On the Rhyme.

Rhyme is the consonance of two sounds which terminate two lines. It is indispensable in French verse. Rhyme being intended merely for the ear, it is generally to be judged from the sound rather than from the orthography. Thus, though the final syllable of two words be written differently, it is sufficient that they produce the same sound to rhyme together.

As the lines are divided into masculine and feminine lines, so is the rhyme into masculine and feminine rhymes.

It is in general only the sound of the last syllable which is considered in masculine rhymes; thus *vérité* rhymes with *fierté*; but the sound of the last syllable is not sufficient for feminine rhymes, because the hollow pronunciation of the last syllable prevents the perception of a palpable consonance. It must therefore be formed by the consonance of the sounds of the penultima. Thus *monde*, which would not rhyme with *demande*, rhymes perfectly well with *profonde*.

The masculine and feminine rhymes are divided into what the French call rich, *riches*, and sufficient, *suffisantes*, and what may be called in English *perfect* and *allowable*.

The rhyme is *rich* or *perfect*, when formed by two sounds exactly similar, and often represented by the same letters: as, *impétueux* and *tortueux*, *pensée* and *insensée*.

The rhyme is *sufficient* or *allowable*, when it does not afford so exact a consonance of sound and orthography: as, *main* and *sein*, *assidue* and *vue*.

In general it may be said that when a masculine rhyme is good, it will be yet better by becoming feminine. For instance, if *interdit* rhymes well with *petit*, *interdite* will rhyme yet better with *petite*.

As the consonance of sounds is essential to rhyme, short syllables cannot well be made to rhyme with long ones, nor the *l* liquid with the *l* harsh.

The *e* close, the *i* and the *u*, whether alone or followed by one of the consonants, *l*, *r*, *s*, *t*, *z*, cannot make good masculine rhymes, unless preceded by the same consonants or the same vowels.

It is the same with *a* in the third person singular of the preterit tense of verbs; with the sounds *ant*, *ent*, *en*, and *on*, and in general with all the sounds common to a great number of words.

A word ending in *s*, *x*, or *z*, can rhyme but with a word ending with one of those consonants.

The persons of verbs ending in *ent*, *ois*, *oit*, *oient*, or *aient*, can rhyme but with persons of verbs having the same termination.

The consonance of sound and orthography cannot authorize making the same word rhyme with itself, a simple with its compound, or even two words having the same derivation, when they are nearly synonymous.

§ III.

On the Casura.

The *casura* is a pause, or rest, which divides the line into two parts, each of which is called *hemistic*.

It is only in verses of *twelve* or *ten* syllables that the *casura* is found.

The *casura* in verses of *twelve* syllables falls immediately after the *sixth*, and divides the line into equal parts:

Que toujours dans vos vers—le sens, coupant les mots,
Suspende l'hémistiche,—en marque le repos.

The *casura*, in lines of *ten* syllables, is immediately after the *fourth*.

A Nevers donc—chez les Visitandines,
Vivez—meux.

When we say that the *cæsura*, in heroic verse, is immediately after the *sixth* syllable, and in lines of *ten* syllables immediately after the *fourth*, we mean that there should be a natural pause, forming an interval between the first and second hemistic, so as to be felt in recitation without straining or obscuring the sense of the phrase.

The *cæsura* is, therefore, vicious when the word on which it falls, and which terminates the first hemistic, cannot be separated in the pronunciation from the word that immediately follows it.

It is not necessary, for the regularity of the *cæsura*, that the sense should be absolutely completed with the *sixth* or *fourth* syllable, and that there should be nothing in one hemistic depending on, or that is the complement of, what is in the other; it is sufficient if the complement of what is in the other hemistic does not prevent the pause, nor oblige to pronounce too closely upon each other, the last syllable of the first hemistic, and the first syllable of the second.

The *e* mute alone, or followed by the letters *s* or *nt*, having but a hollow sound, can never terminate the syllable on which the *cæsura* falls. But when a word ending in *e* mute is followed by another beginning with a vowel with which the *e* mute is liquified, then the *cæsura* may fall on the syllable which precedes the *e* mute, and which, by the elision of that *e*, becomes the last of the word:

Et qui seul, sans ministre, à l'exemple des dieux,
Soutiens tout par toi-même, et vois tout par tes yeux.

The *cæsura* is not allowed to separate an adjective from its substantive; but if a substantive be preceded, or followed, by several adjectives, it may then be separated from them by the *cæsura*:

Les chanoines vermeils—et brillans de santé,
S'engraissoient d'une longue—et sainte oisiveté.

All similitude of sounds must be carefully avoided at the end of each hemistic in the same line, or at the end of the first hemistic in two lines that follow

each other, or at the end of a line, and of the first hemistic of the preceding or ensuing line. The following are, therefore, not proper for imitation :

Aux Saumaises futurs préparer des tortures.

*J'eus un frère, Seigneur, illustre et généreux,
Digne, par sa valeur, du sort le plus heureux.*

Il faut pour les avoir employer notre soin :

Ils sont à moi du moins tout autant qu'à mon frère.

§ IV.

On the Junction of Vowels.

When the last syllable of a word ends in *e* mute, and the next word begins with a vowel, or *h* not aspirated, that syllable is liquified and blended in the pronunciation with the first of the word that follows it :

*Dieu sait, quand il lui plaît, faire éclater sa gloire,
Et son peuple est toujours présent à sa mémoire.*

But if the word ending in *e* mute be followed by a word beginning with a consonant, or an *h* aspirate, the *e* mute forms a syllable, and is pronounced as in the following line :

Qu'elle fausse pudeur à feindre vous oblige ?

When the *e* mute in the last syllable of a word is followed by an *s*, or by *nt*, it always forms a syllable :

*Que mes propres périls t'assurent de ta grâce.
Que les méchants apprennent aujourd'hui.*

Words ending in *e* mute preceded by another vowel, such as *vie*, *vue*, *proie*, *joie*, etc., cannot be employed with elegance in the body of a line, unless they be followed by a word beginning with a vowel with which the *e* is blended.

The following line is therefore proper.

C'est Venus toute entière à sa proie attachée.

If the *e* mute preceded by a vowel be followed by an *s*, or by *nt*, the word can be placed only at the end of the line :

Je vois combien tes vœux sont loin de tes pensées.

The *e* mute in the middle of a word, preceded by another vowel, does not form a syllable of itself; there-

fore, *tuerai*, *crieront*, are pronounced as if written *tûrai*, *crîront*.

A word ending with any other vowel than *e* mute can never be placed before a word beginning with a vowel, or an *h* not aspirated.

Though the word *oui* begins and ends with a vowel, it may nevertheless be repeated in a line, or placed immediately after an interjection ending with a vowel.

The *t* final of the conjunction *et* being never pronounced, that conjunction can never be placed before a word beginning with a vowel!

We often meet, even in the best poets, with words ending with nasal letters, placed before others beginning with a vowel; but this junction of letters has in it something harsh, and should be avoided as much as possible.

§ V.

On Vowels forming or not forming Diphthongs.

Eau is only one syllable in all words in which the *e* is not accented; *beau*, *seau*.

Eo is likewise but one syllable in all words in which it is not accented.

Ia generally forms two syllables: *di-amant*, *confi-a*, *étudi-a*.

Some words are to be excepted; such as *diable*, *fiacre*, *bréviaire*, *galimathias*, *liard*, *familiarité*, *viande*.

Iai makes two syllables: *je confi-ai j'étudi-ai*. Those letters form sometimes two syllables, sometimes but one, in the words *biais*, *baiser*:

Iau always makes two syllables: *mi-auler*, *besti-aux*.

Ie generally forms but one syllable: *fief*, *ciel*, *troisième*, *pièce*, *barrière*, *pitié*, etc. Are to be excepted the following words, in which *ie* forms two syllables; 1. *bri-ef*, *gri-ef*, *essenti-el*, *Gabri-el*, *matéri-el*, *substanti-el*, *kyri-elle*, *li-erre*. 2. Verbs of the first conjugation ending in *ier*, excepting the tenses in which the *e* is mute: as in *j'oublierai*. 3. Substantives derived from those verbs. 4. Adjectives denoting condition, proper names denoting profession or country: as, *phrygi-en*,

histori-en, comédi-en. Except *chrétien*. 5. Substantives ending in *ience*: *expéri-ence, sci-ence*. In the words *hier* and *ancien* it is sometimes but one syllable, and sometimes two.

Ieu is monosyllabical in substantives, and in the word *vieux*; it is dyssyllabical in adjectives: *furi-eux, précieux*.

Io generally forms two syllables: *li-on, nous mari-ons, vi-olence, vi-olon*. Must be excepted the following words in which *io* is monosyllabical: 1. *Babiole, fiole, pioche*. 2. The first person plural of the imperfect tense of the indicative mood, of the conditional present, of the present and imperfect tenses of the subjunctive mood of verbs, when not preceded by an *r* and another consonant.

Oe is but one syllable in all words in which it is not accentuated.

Oi is never more than one syllable.

Oue makes two syllables, except in the word *fouet*.

Oui makes likewise two syllables, except in the word *oui*.

Ua generally forms two syllables.

Ue always forms two syllables, except in words in which the *e* is mute.

Ui makes but one syllable: *lui, construire*, etc. except in the words *ru-iner, bru-inc, pitu-ite*, and in the termination *uis*.

Uo always makes two syllables:

§ VI.

On the Running of Verses.

Verses that run into one another, that is to say, in which the sense remains imperfect at the end of one line and is completed but at the beginning of the next, are destitute of grace.

This running of the lines one into another is tolerated but in three cases: 1. When the sense is entirely suspended:

Faut-il qu'en un moment un scrupule timide
Perde? mais quel bonheur nous envoie Atalide?

2. When the sense is already completed by a word betwixt a comma and a full period :

Je ne te vante pas cette foible victoire,
Titus. Ah plutôt au ciel que sans blesser ta gloire.

3. When the sense is completed but by a word betwixt a comma and a semicolon, or a colon :

Sitôt que du nectar la troupe est abreuvée,
On dessert ; et soudain la nappe étant levée.

This running of the lines into one another is disallowed only in lofty composition. It is allowed in comedy, in fables, and in poetry on light subjects.

§ VII.

On poetic Licenses, and words not to be used.

Though the French poetic language does not differ from that of prose, and though the same words are generally used, the poet is, however, allowed to make, in the construction of his phrase, certain transpositions not permitted in prose, and which contribute much to the harmony and majesty of the verses. These transpositions should always be made with judgment and taste, so as to occasion neither harshness nor obscurity :

Celui qui met un frein à la fureur des flots,
Sait aussi des méchans arrêter les complots.

Ce traitement, madame, a droit de vous surprendre ;
Mais enfin, c'est ainsi que se venge Alexandre.

French poetry allows also the use of expressions which would be improper in prose, such as, *les humains* or *les mortels* for *les hommes*, *forfaits* for *crimes*, *coursier* for *cheval*, *glaive* for *épée*, *penser* for *pensée*, *ondes* for *eaux*, *flanc* for *sein*, *antique* for *ancien*, *l'Eternel* for *Dieu*, *hymen* or *hyménée* for *mariage*, *espoir* for *espérance*, *Olympe* for *ciel*, *misère* for *calamité*, *labeur* for *travail*, *repentance* for *repentir*, *jadis* for *autrefois*, *soudain* for *aussitôt*, *naguère* for *il n'y a pas long-temps*.

The best French poets, *Corneille*, *Racine*, *Boileau*, *Molière*, *La Fontaine*, have sometimes allowed them-

selves poetic licenses in which they should be imitated but with great temperance. Those licenses are either in opposition to the rules of grammar or to custom.

The licenses in opposition to the rules of grammar consist in the elision of the *s* in the first person of the indicative mood in verbs of the 2d, 3d, and 4th conjugations, in varying the participle active, or in varying a participle passive when it is invariable, and in making verbs active of verbs neuter; in writing *que je die* for *que je dise*, *grâces à* for *grâce à*, *mêmes* for *même*, *en* for *dans*, *dont* for *avec lequel*, *eux-même* for *eux-mêmes*, *où* for *auquel*, *est* for *sont*.

EXAMPLES.

En les blâmant enfin, j'ai dit ce que je croi,
Et tel qui m'en reprend, en pense autant que moi.

BOILEAU.

Et les petits en même temps,
Voletans, se culbutans,
Délègèrent tous sans trompette.

LA FONTAINE.

La seul amour de Rome a sa main animée.
..... les misères
Que durant notre enfance ont enduré nos pères.

CORNEILLE.

Ce n'étoit pas jadis sur ce ton ridicule
Qu'amour dictoit les vers que soupiroit Tibulle.
Je ne prends point plaisir à crotter ma misère.

BOILEAU.

Mais quoique je craignisse, il faut que je le die.
Je n'en avois prévu que la moindre partie.
Grâces au ciel, nos mains ne sont point criminelles.

RACINE.

Ici dispensez-moi du récit des blasphèmes
Qu'ils ont vomi tous deux contre Jupiter mêmes.

CORNEILLE.

The licenses in opposition to custom consist in writing *encor* for *encore*, *certe* for *certes*, etc.

In poetry, and particularly in lofty poetry, all words that are unpleasant to the ear should be carefully avoided, whether it be because they have some similitude of sound with other words in the same line, or

because they are too mean, or too prosaic : as, *ceux-ci, c'est pourquoi, parce que, ainsi, car, en effet, afin que*, etc.

Il est un heureux choix de mots harmonieux.

Fuyez des mauvais sons le concours odieux.

Le vers le mieux rempli, la plus noble pensée,

Ne peut plaire à l'esprit quand l'oreille est blessée.

Taste and discernment, aided by an attentive reading of the best poets, will teach better than all the rules that can be given, the proper use and choice of words ; for an able poet will sometimes make a happy use of a word which seems to be excluded from poetic language.

ARTICLE II.

On the Intermingling of Verses.

The intermingling of verses may be considered with respect to measure and with respect to rhyme.

The measure is arbitrary in poems on light subjects, and lyric poetry ; but it is determined in serious pieces which are generally written in verses of *twelve* or *ten* syllables. Epic poem, tragedy, and noble comedy are written only in verses of *twelve* syllables. Didactic and descriptive poems, epistles, satires, elegies, and eclogues, are written in verses of *twelve* or *ten* syllables.

In all French poetical writings the masculine rhymes are mixed with the feminine.

According to the different manners in which the rhymes may be mixed, they are divided into *following* or *close* rhymes, *rimes suivies*, or into *intermingled* rhymes, *rimes croisées* ou *entremêlées*.

The rhymes are called *following* or *close*, when, after two masculine rhymes, come two feminine, then two masculine, and so on, as in the following lines.

Dans le réduit obscur d'une alcove enfoncée,
S'élève un lit de plume à grands frais amassée,
Quatre rideaux pompeux, par un double contour,
En défendent l'entrée à la clarté du jour ;
Là, parmi les douceurs d'un tranquille silence,
Règne sur le duvet une heureuse indolence.

C'est là que le prélat, muni d'un déjeuner,
Dormoit d'un léger somme attendant le dîner.

The rhymes are called *intermingled* when a masculine rhyme is separated from that which corresponds with it, by one or two feminine rhymes, and reciprocally, as in the following verses.

Fortune dont la main couronne
Le forçait le plus inouis,
Du faux éclat qui t'environne
Serons nous toujours éblouis ?
Jusques à quand, trompeuse idole,
D'un culte honteux et frivole
Honorerons-nous tes autels ?
Verra-t-on toujours tes caprices
Consacrés par les sacrifices
Et par l'hommage des mortels ?

Following or *close* rhymes are seldom used but in verses of twelve and ten syllables, and consequently but in serious and long poems.

The fault chiefly to be avoided in following rhymes is ending four masculine lines with the same rhyme, when they are separated but by two feminine lines ; or four feminine, when separated but by two masculine.

Similitude of sound in masculine and feminine rhymes which follow each other, produces also an effect unpleasant to the ear, and which should be avoided.

Intermingled rhymes are used in all kinds of verse, in stanzas and irregular verses ; in a word, in lyric poetry, in pieces on light subjects, and those intended to be set to music.

§ I.

On Stanzas.

Stanzas are a certain number of lines at the end of which the sense is finished and complete.

A stanza may be composed of a greater or lesser number of lines ; there should not be less than *four*, and there are seldom more than *ten*.

When all the stanzas of a poem are of an equal number of lines, having the same mixture of rhymes,

and the number of syllables in each line is equally distributed, they are called *regular stanzas*. They are on the contrary called *irregular* when they differ from each other, either by the intermingling of the rhymes, or by the number of syllables in each line.

It is necessary that stanzas written on the same subject should begin and end with the same kind of rhyme; that is to say, that if the first stanza begin with a masculine rhyme, and end with a feminine, the second must likewise begin with a masculine rhyme and end with a feminine, and the same with the rest; whence it results, that when a stanza begins and ends with the same kind of rhyme, a feminine rhyme for instance, the one which immediately follows beginning likewise with a feminine rhyme, two different rhymes of the same kind are thus found together. The last line of a stanza should never rhyme with the first of the next stanza.

Stanzas considered with respect to the number of lines of which they are composed, may be divided into stanzas of an even number of lines, and stanzas of an odd number of lines (*stances de nombre pair, stances de nombre impair.*)

As the intermingling of verses with respect to the number of syllables is arbitrary in stanzas, the rules we are going to lay down relate to the intermingling of the rhymes.

RULES FOR STANZAS OF AN EVEN NUMBER OF LINES.

Stanzas of four lines.

In quatrains, or stanzas of four lines, the lines may be intermingled in two ways :

Auprès d'une seconde source
D'où coulent cent petits ruisseaux,
L'amour, fatigué de sa course,
Dormoit sur un lit de roseaux.

L'univers te dut la naissance,
Feu créateur, céleste amour !
Le plaisir te révèle au jour,
Et la mort n'est que ton absence.

Stanzas of six lines.

The stanza of six lines is nothing more than a quatrain, to which are added two verses that rhyme together.

These two lines are generally placed at the beginning; then there should be a slight pause after the third line: sometimes they are placed at the end, and there is no pause after the third line. The intermingling of the rhymes in the four other lines is the same as in the quatrain.

Renonçons au stérile appui
Des grands qu'on adore aujourd'hui :
Ne fondons point sur eux une espérance folle ;
Leur pompe, indigne de nos vœux,
N'est qu'un simulacre frivole,
Et les solides biens ne dépendent point d'eux.

Seigneur, dans ton temple adorable
Quel mortel est digne d'entrer ?
Qui pourra, grand Dieu, pénétrer
Dans ce séjour impénétrable,
Où tes saints inclinés, d'un œil respectueux,
Contemplant de ton front l'éclat majestueux.

Stanzas of eight lines.

Stanzas of eight lines are in general only two quatrains united. There should be a pause after the first quatrain.

Dans l'aurore de la vie,
Les jeux font tous nos plaisirs :
A cette heureuse folie
Succèdent d'autres désirs ;
Bacchus, dans notre vieillesse
Fait oublier les amours :
La mort vient, le charme cesse,
Et nous dormons pour toujours.

In stanzas of eight lines the rhymes may also be so arranged as to begin or end with two lines that rhyme together, while three of the remaining six have one rhyme, and the other three another.

Stanzas of ten lines.

Stanzas of ten lines are, properly speaking, but a quatrain and sextain united, in each of which the rhymes are intermingled as we have just said. There should be a pause after the fourth line and after the seventh.

Ce n'est pas d'un amas funeste
De massacres et de débris
Qu'une vertu pure et céleste
Tire son véritable prix :
Un héros qui de la victoire
Emprunte son unique gloire,
N'est héros que quelques momens ;
Et pour l'être toute sa vie
Il doit opposer à l'envie
De plus paisibles monumens.

RULES FOR STANZAS HAVING AN ODD NUMBER OF LINES.

These stanzas must necessarily have three lines that rhyme together. They must all three be separated from the other two.

Stanzas of five lines.

In these stanzas the only rules to be observed are those we have just given for stanzas of an odd number of lines.

O rives du Jourdain ? Ô champs aimés des cieux !
Sacrés monts, fertiles vallées,
Par cent miracles signalées,
Dn doux pays de nos aïeux
Serons-nous toujours exilées ?

Stanzas of seven lines.

Stanzas of seven lines begin with a quatrain, at the end of which there is a pause.

L'hypocrite en fraudes fertile,
Dè l'enfance est pétri de fard :
Il sait colorer avec art
Le fiel que sa bouche distille ;
Et la morsure du serpent
Est moins aiguë et moins subtile
Que le venin caché que sa langue répand :

Stanzas of nine lines.

The first part is a quatrain, ending with a pause, and the latter part a stanza of five lines.

Offrez, à l'exemple des anges,
A ce Dieu, votre unique appui,
Un sacrifice de louanges,
Le seul qui soit digne de lui ;
Chantez d'une voix ferme et sûre
De cet auteur de la nature
Les bienfaits toujours renaissans :
Mais sachez qu'une main impure
Peut souiller le plus pur encens.

Intermingled rhymes were formerly used in several kinds of little pieces, which are to be found in the ancient poets, such as the *sonnet*, the *rondeau*, simple and redoubled, the *triolet*, the *ballad*, the *chant-royal*, the *lai*, the *virelai*, and the *villanelle*. These little pieces had rules for the intermingling of the rhymes, but as they are now entirely out of use, we will not speak of them.

§ II.

On Irregular Verses:

We call irregular verses, *vers libres*, those which have no uniformity either with respect to the number of the syllables or the intermingling of the rhymes, and which are not divided into stanzas ; that is to say, that in irregular verse the rhymes may be intermingled agreeably to the will of the writer, who may give to each line the number of syllables he thinks proper, without following any other rules than the general rules of versification.

Irregular verses are used for subjects that require only a simple familiar style : such as fables, tales, and sometimes even comedies ; or poems intended to be sung, such as operas and cantatas.

In irregular verses, particularly those written for music, it is allowed to make three lines rhyme together, whether masculine or feminine.

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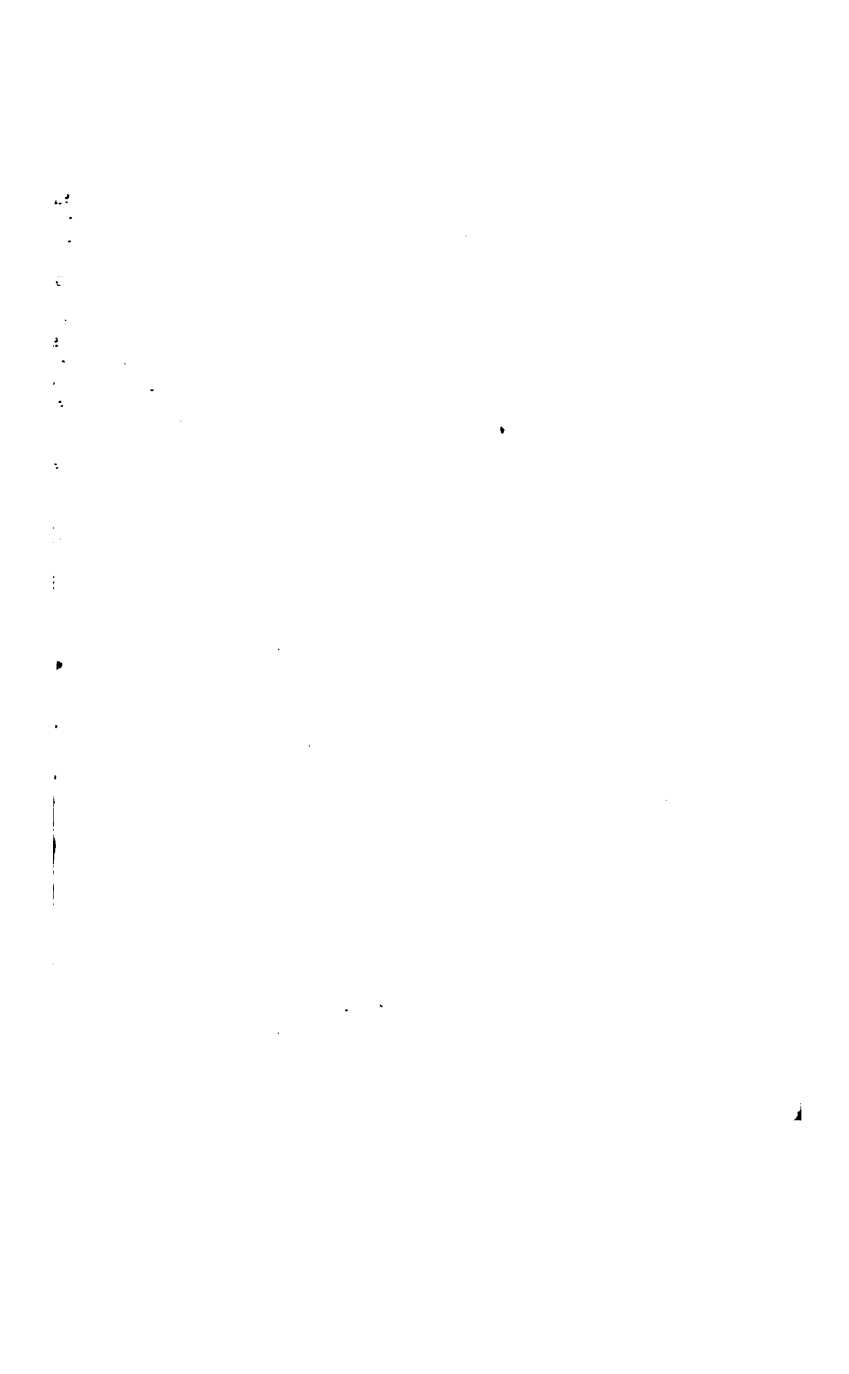
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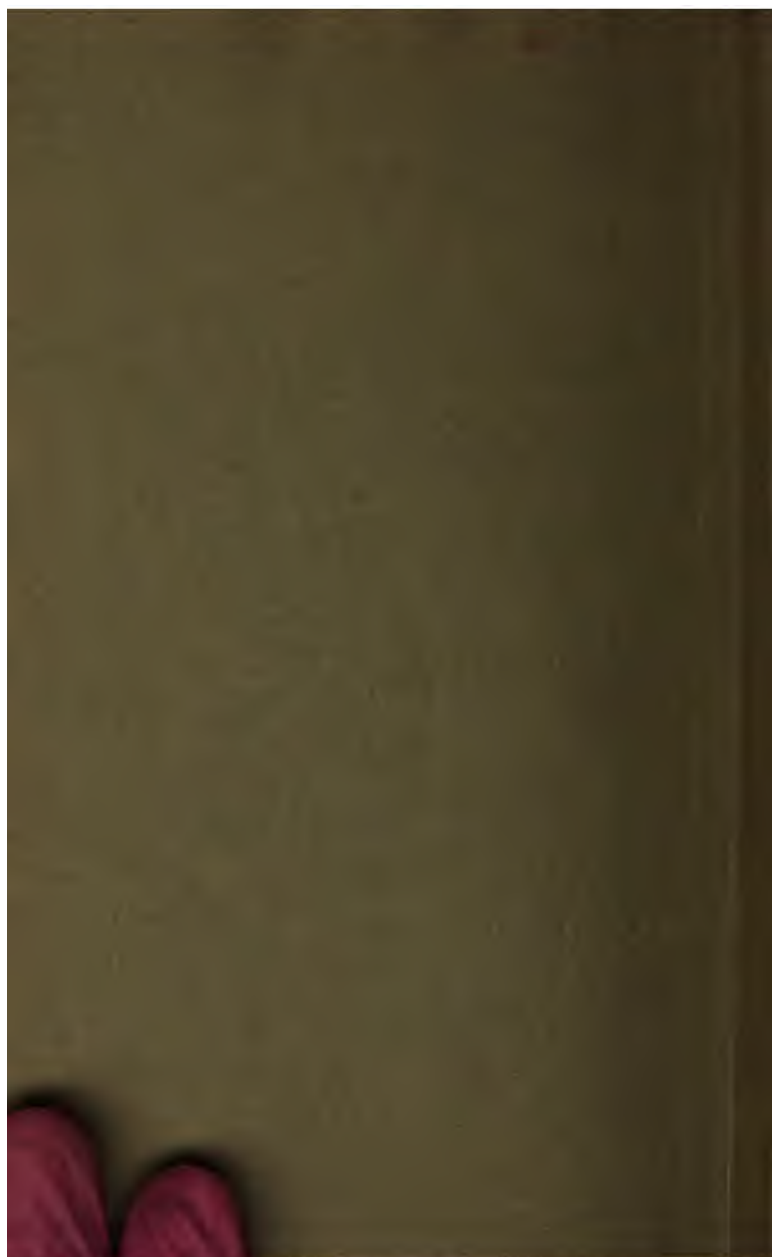
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